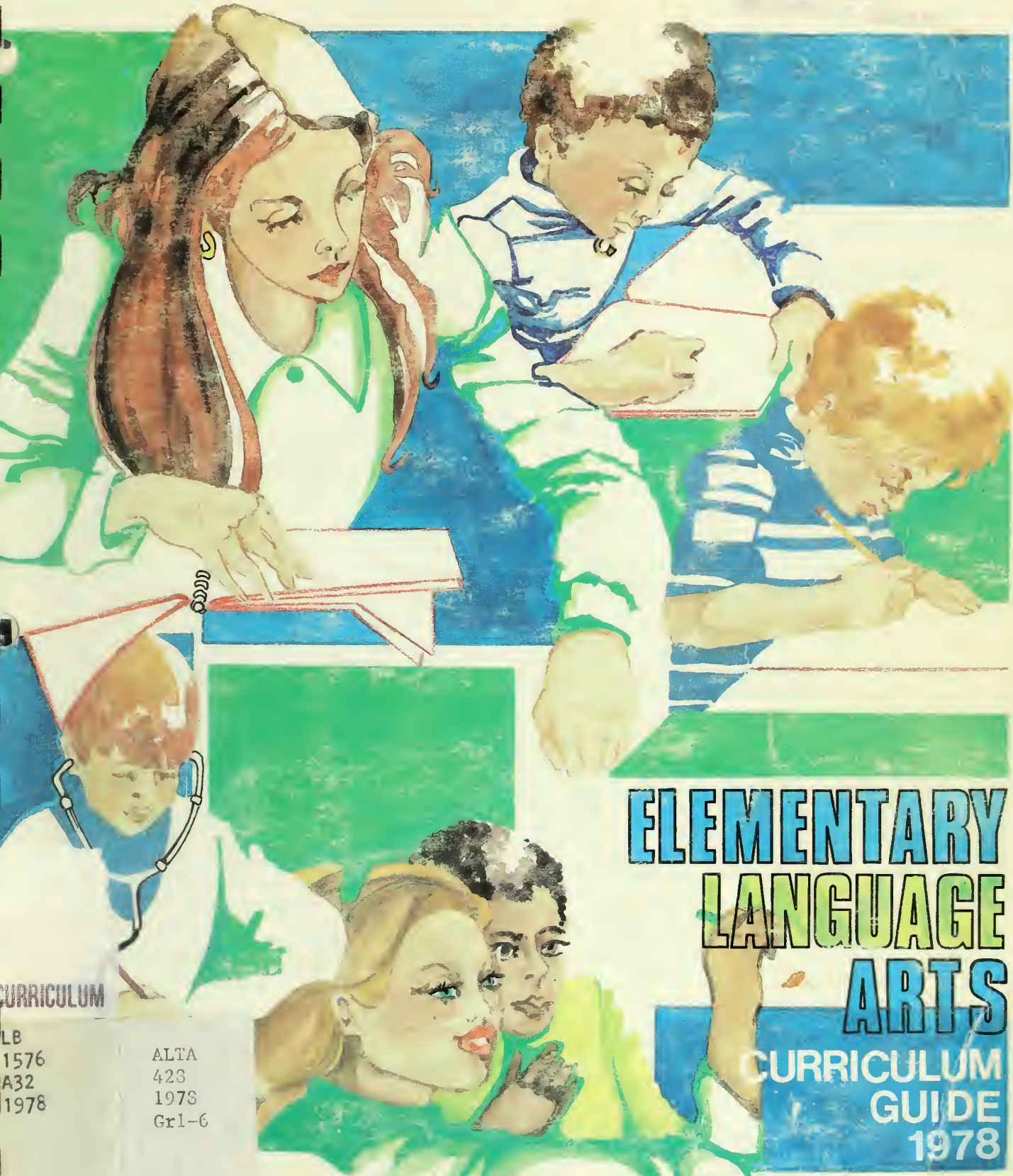

ELEMENTARY LANGUAGE ARTS

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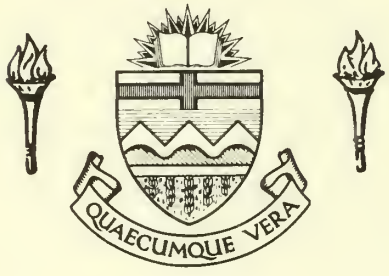

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Section I
Perspectives: The Elementary Language Arts Program

FOCUSSING QUESTIONS

1. What are some general characteristics of language which have implications for teaching the language arts?
2. What is the philosophy of the language arts program?
3. What are the objectives of the language arts program?
4. What essential competencies should be developed in the elementary grades?
5. What instructional resources are recommended in order to facilitate an integrated program?

INTRODUCTION

The task of the school in assisting students to use and develop their language, when they are children and as they grow into adulthood, must be based on an understanding of the role of language in human life. Within a relatively short period, in the informal atmosphere of family relationships and involvements, children learn language. They use it to meet the demands of getting along in the world and enjoying what it offers. They depend on it as the most effective means of communicating their needs, finding out and expressing who they are, exploring their experiences and reacting to others.

Before children come to school, language has occupied a very special place in their lives and when they come to school they bring with them an incredible knowledge of language and the uses to which it can be put. This is an extremely important point and one which may be obscured sometimes in the day by day business of participating in school activities. The fact is that present language learnings must be linked to what children already know and do, at all levels of schooling and particularly at the beginning of their school experiences.

SOME CHARACTERISTICS OF LANGUAGE

The following brief statements are presented for the purpose of recalling for teachers some language traits which have relevance for language arts instruction.

Language is a structured system. Language consists of an intricate system of sounds which are arranged into patterns which form words. Words may be organized into sentences.

Language is symbolic. Language is made up of sounds which stand for ideas and objects. Words in oral or written form are distinct from their referents.

Language is arbitrary. The arbitrariness of language is reflected in the speakers' agreement of what the symbols stand for and the manner in which they are used.

Language is human. The ability to acquire and use language is a uniquely human process. Only human beings have the capacity to use symbols as an expression of abstract thought.

Language is social. Both in origin and in purpose language is a social behaviour. It was created by people and is maintained by them.

Language is culturally transmitted. Language is an integral part of people's culture and is transmitted from generation to generation as a form of learned behaviour.

Language is primarily oral. The spoken language comes first and written language, although somewhat autonomous, represents the spoken language.

Language has variations called dialects. A variety of styles or ways of speaking are observable in and among speakers. These differences are determined by regional and social influences.

THE PHILOSOPHY OF THE LANGUAGE ARTS PROGRAM

Certain fundamental principles relating to the nature of language, to children's development and language learning have provided the theoretical framework for the development of the language arts program. Commitment to the program by teachers must be based on knowledge of what those principles are and an understanding of what they mean in guiding the language process in school. The following, then, are the principles and resulting implications which provide the major thrusts for the language arts program.

In the early years, the child's thinking and language ability develop in his own dialect.

- initial learning experiences fostered by the school must be based on the acceptance and use of the oral language that young children bring to school.
- the acquisition of receptive and productive control of school language (standard English) is preceded by the goal of facilitating initial learning in children's own dialects.

Language variation is an integral part of language use.

- teachers must accept and respect the unique language of each student and provide for language growth in a classroom environment characterized by mutual respect, acceptance and trust.
- the role of the school includes helping students recognize, appreciate and respect language differences and encouraging them to value each other's language.
- the acquisition of standard dialect should occur within a framework which provides opportunities for students to hear and practise appropriate language forms in a variety of language situations.

Experience and language are closely interwoven in all learning situations. On the one hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. On the other hand, as students gain in their ability to understand and

use language, they can enter into, comprehend and react to a variety of experiences.

- students must be given opportunities to enlarge their experiences, including direct experiences and those obtained vicariously through listening, reading and viewing.
- students must be given help in finding and using language to clarify and organize their thinking and feeling about their experiences.
- as students develop concepts and understandings there should be a continuous building from concrete experiences and discovery towards more abstract study and learning.

Language expansion occurs primarily through active involvement in language situations.

- school experiences must maintain the link between the learner and what is to be learned through activities which encourage student participation.
- students should be given opportunities to participate in experiences which require use of language in increasingly differentiated contexts.

Through talk the student learns to organize his environment, interpret his experiences and communicate with others. As he matures he continues to use talk for these purposes as well as to check his understandings against those of others and to build up an objective view of reality.

- experiences are enriched when they are shared through conversation and discussion.
- at all levels of schooling classes should be organized so that there are opportunities for teachers and students to interact through the medium of talk.
- the recognition of talk as a significant vehicle for learning must consider the processes involved in understanding meaning conveyed by others as well as the student's own expression of meaning.

Language is used to communicate understandings, ideas and feelings, to assist social and personal development and to mediate thought processes.

- language learning activities provided in the classroom should be organized for a balance which reflects the actual use of language in the real world.
- students need opportunities to gain competence in using language in a range of functions and in a variety of contexts.
- students should use language to explore their own feelings and their relations with others.
- the school should help students extend their thinking skills and add meaning to their experiences.

Various mass media have their own characteristic ways of presenting ideas.

- to discern the nature and value of ideas presented through mass media requires a knowledge of the language proper to a particular medium.
- the school must help students develop a mass media literacy through an intelligent exploration of how ideas are conveyed and through discriminative reaction and personal use of media.

Literature is an integral part of language learning.

- students should have many opportunities to experience and respond to literature at all stages of their development.
- access to a wide variety of literary material is essential to a balanced, comprehensive literature program.
- literature experiences must include students' creative expression.

Language use reflects the interrelatedness of the processes of listening, speaking, reading, writing and viewing.

- a language arts program which provides for a balanced approach must be based on the integrative nature of all aspects of receptive and expressive language skills.
- language instruction should involve students in activities which focus on the unique contribution of the language skills when used separately and together.
- classroom activities should incorporate experiences which reflect meaningful uses of language and provide for relating skills and content.
- a balanced program promotes the affective and psychomotor development of students as well as the cognitive dimensions of growth.

Language functions throughout the entire curriculum.

- the application of language skills is necessary for successful achievement in all subject areas.
- teachers in all subjects must assume responsibility for appropriate application of communication skills as they relate to their particular area.

GENERAL LANGUAGE ARTS OBJECTIVES FOR GRADES 1-12

Language is a social behavior. Therefore, the language arts program should provide opportunities for students to experience language in functional, artistic and pleasureful situations with the aim:

1. to develop awareness of and interest in how language works;
2. to develop an understanding and appreciation of a wide range of language use;
3. to develop flexibility in using language for a variety of purposes.

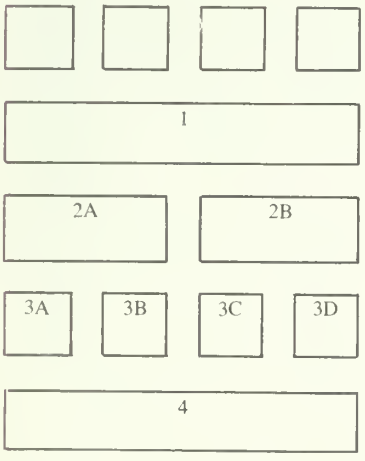
SPECIFIC LANGUAGE ARTS OBJECTIVES FOR GRADES 1-12

The specific objectives of the language arts for grades 1-12 arise out of the *Goals of Basic Education* and the general objectives for language arts. Although the objectives are applicable at all levels, the emphases may vary from level to level or from grade to grade. Through developing skills in listening, speaking, reading, writing, viewing and other related language abilities the program should assist students to grow in their knowledge of language, to appreciate its value in their lives and to use it well. Accordingly, the program should provide opportunities for students to develop their understanding and apply their knowledge in the following dimensions of language:

1. production and reception of sounds and printed words;
2. relationships between the flow of words in speech and the arrangement of words on the printed page;
3. use of language to talk about language;
4. order and form of words as signals to meaning;
5. relationship between diversity and subtlety of word meanings and the total meaning of a communication;
6. relationships between the manner in which ideas are organized and presented and the total meaning of a communication;
7. extension and enrichment of meaning through non-verbal communication;
8. language variation according to audience, purpose, situation, culture and society;
9. immediate language variation in sensitive response to audience reaction;
10. language as a dynamic system which records, reflects and affects cultures;
11. use of language to explore the environment and ideas of others, to develop new concepts to evaluate what is discovered;
12. role of language in increasing understanding of self and others;
13. use of language to stir imagination, deepen understanding, arouse emotion and give pleasure;
14. relationship of language to other forms of artistic expression.

STATEMENT OF CONTENT FOR GRADES 1-6

The content and skills of listening/viewing, reading/viewing, speaking and writing are presented on charts on the following pages. It is intended that these provide clear guidelines for teachers who will *adjust them according to the needs of the pupils*.
The charts are blocked as follows:



Heading re: titles to sections

Block 1: Elements common to the language arts which cut across listening/viewing, reading/viewing, speaking and writing are indicated in Block 1. In this area teachers can plan for integration: a) within the language arts; b) of language arts with subjects such as science, social studies, etc.

Block 2A: Elements common to receptive language (listening/viewing and reading/viewing) are indicated in Block 2A. These are crucial to helping children *receive the ideas*.

Block 2B: Included within Block 2B are common elements of expressive language (speaking and writing) which are crucial to helping children *express their ideas*.

Block 3: Elements specific to listening/viewing, reading/viewing, speaking and writing are indicated in Blocks 3A, 3B, 3C, and 3D.

Block 4: This is a reminder to teachers that the skills of listening/viewing, reading/viewing, speaking and writing should be applied in all subject areas.

There are many opportunities for teachers to integrate aspects of oral language (listening and speaking) and written language (reading and writing) that are not included on the charts. For example, listening and speaking skills can be applied in interviewing, storytelling or discussion situations; reading and writing both require the understanding of written language structure, spelling and punctuation.

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PRESCRIBED LEARNING RESOURCES

READING

1. **Language Development Reading, Grades 1-6**
   Thomas Nelson & Sons (Canada) Ltd., 1970-78

   This series of materials is thematically organized and contains a wide variety of Canadian stories and factual information. Provision is made for a variety of responses and activities. Children are given the opportunity to discuss, read, research, dramatize, illustrate and write at the individual, small group and class level. A wide range of experiences is provided for the development of comprehension, vocabulary and reading skills.

2. **Language Experience Reading Program, Grades 1-3**
   Gage Education Publishing, 1970
   (Continuing recommendation)

   An integrated language arts program at the primary level, which places heavy emphasis upon the experiences of the child as the basis of language development and reading.

   The child's own recorded experiences form the basis for much of the reading instruction. The program has been developed by Canadian authors and contains a variety of literary forms and excerpts from both contemporary settings and traditional children's literature.

3. **Gage Strategies for Language Arts, Grades 4-6**
   Gage Educational Publishing, 1972

   An integrated language arts program designed for students in Grades 4, 5 and 6. Developed by Canadian writers, many of the selections are in a Canadian setting and deal with legends and customs of Canada. The materials have much variety both in terms of illustrations, print styles and writing forms. The series utilizes a language experience approach as its instructional strategy.

4. **Starting Points in Reading, Grades 4-6**
   Ginn and Company, 1973

   Starting Points in Reading, a developmental reading program providing children with the opportunity to extend and reinforce skill development in phonetics and structural analysis, comprehension and literary appreciation acquired in primary grades; and to learn the increasingly important study and research skills essential in upper elementary grades. When used in association with *Starting Points in Language,* teachers are provided with an easy access to a thematic approach to an integrated language arts program.

5. **Sounds of Language, Grades 1-6**
   Holt, Rinehart & Winston, 1970-74
   (Continuing recommendation as a literary reader)

   The *Sounds of Language* reading program is a stimulating collection of poems, stories, articles and pictures that realistically prompt children to hear the spoken patterns of sentences they read. Fourteen teaching strategies are utilized by the authors throughout the program stressing the oral, pictorial and written modes of language. In this literary program, a child is helped to become more and more expert in using and analyzing language. The aim of the program is to help the child become aware of what he intuitively knows about the language, and to help him explore and verbalize old and new learnings.

LANGUAGE

1. **Starting Points in Language, Grades 4-6**
   Ginn and Company, 1973
   (Designed to go with *Starting Points in Reading)*

   Starting Points in Language is based on the premise that skills grow out of experience. Theme strands are suggested which are identical to themes in *Starting Points in Reading*. Each theme contains a starting point, such as a newspaper article, followed by numerous language activities. Vocabulary development and language structure are reinforced through exercises in the skills book.

2. **Nelson Language Stimulus Program, Grades 3-6**
   Thomas Nelson & Sons (Canada) Ltd., 1973
   (Continuing recommendation)

   This is a thematic series written in Canada. It is based on the following ideas:

   a) Language is learned mainly through use and requires engrossing content to enhance performance.
   b) The acquisition of both thought and language begins in talk and can be improved through the use of excellent literature.
   c) The role of the audience is crucial to shaping language.
   d) Acceptance of the language which the pupil brings from home.
   e) Children must be encouraged to talk and write extensively.
   f) Creative thinking in both talk and writing should be emphasized.

3. **Language and How to Use It, Grades 1-2**
   Gage Educational Publishing, 1973
   (Continuing recommendation)

   Language and How to Use It is a thematically based series focussing on the individual child to:

   a) sharpen his observations;
   b) help him find words to describe his perceptions;
   c) encourage him to explore different viewpoints;
   d) help him to organize and clarify his thinking.

   The purpose of the series is for the pupil to develop appreciation of the effective use of language and to in-

crease his ability in listening, speaking, and creative writing.

4. **World of Language, Grades 1-6**
McGraw-Hill Ryerson Ltd., 1973
(Continuing recommendation)

The World of Language, Grades 1 through 6, is an activity centred language program for young children. It is a broad study of language with teaching and learning activities in the general language learning areas of communication, language skills, cognitive development, human relations and literature. The authors of the series have utilized the findings of current educational research and of practices of successful teachers in the education of children.

SPELLING

1. **Spelling in Language Arts, Grades 2-6**
Thomas Nelson & Sons (Canada) Ltd., 1976

Spelling in Language Arts (Revised Edition) is a carefully researched and structured program for Grades 2 to 6. Each teacher's guide contains a statement of objectives; word lists; assumptions about spelling based on research; wordshop sections; handwriting guidelines; diagnostic and evaluation procedures; and scope and sequence charts. Spelling, handwriting and writing skills have been integrated throughout the series. Pupil materials come in two formats, a pupil regular workbook text and a consumable studybook edition.

2. **Spell/Write, Grades 1-6**
Edu-Media, Canadian Edition, 1978

Spell/Write is a well-integrated spelling series which uses language as the vehicle for teaching spelling and handwriting together. Activities are designed to encourage children to apply understanding of sounds and spelling combinations learned to new, unfamiliar words. The series uses a variation of the teach-test approach. Pupil materials are available in consumable and non-consumable formats.

Section II
Knowing Children

FOCUSSING QUESTIONS

1. How do children view the world around them?
2. How do children acquire language?
3. How is children's language development reflected in word meaning and grammatical structures?
4. What are some dimensions of language development in children?
5. For what purposes do children use language?

Within recent years there has been increasing recognition of the value of language in human life. It is not surprising therefore, that the role of language in the school curriculum has received added emphasis. Since the 1950's there have been numerous additions to an already considerable literature concerning children and their language. In order for schools to foster development of children's language competencies it is necessary that programs should be based on an understanding of what is known about children and the way in which language functions in their lives.

UNDERSTANDING CHILDREN'S VIEWS OF THE WORLD

Many of the insights relating to children's thinking and behaviour have been provided by Jean Piaget, the Swiss psychologist. According to Piaget, individuals construct meaning through a process of equilibration which is brought about by the interaction of assimilation and accommodation. Assimilation occurs when something new is encountered in the environment and is fitted in with what is already known; accommodation is the alteration of previous impressions or experiences to incorporate those aspects of the environment which were assimilated. Basically, this is the way in which learning is brought about. Thus, from their experiences of the world children construct meanings and learn to understand meanings conveyed by others. Many of these meanings are expressed through language. Piaget noted, however, that from infancy to adulthood, human beings interpret their experiences in different ways. From his observations of how children of various ages played, answered questions and attempted to solve problems, he concluded that children see the world differently from adults and even differently from other children at different stages of development.

In order to assist children develop the language competencies necessary to interpret, organize and understand their experiences, it is necessary to be aware of and understand their view of reality. Piaget's delineation and description of four stages of cognitive development are especially helpful in understanding children's views of the world at various stages of their growth. The following chart summarizes some of the behaviours unique to each of the four stages and shows how children's thinking differs qualitatively from one level to another and consequently involves characteristic ways of interpreting the environment (Elkind, 1976; Smith, Goodman, Meredith, 1976). The ages given for each stage are approximations only and should not be considered as rigid demarcation points.

PIAGET'S STAGES OF COGNITIVE DEVELOPMENT

STAGE	DESCRIPTION	GENERAL WORLD VIEW
SENSORIMOTOR (birth to two years)	**THE CHILD:**	
	— learns by sensing and acting upon the immediate environment	The world is myself.
	— initially, does not distinguish between objects and his actions upon them and does not realize that objects continue to exist when he cannot see or touch them.	Things are separate from me.
	— is aware of self and basic needs	They appear and disappear like magic.
	— gradually begins to notice the world around him, to develop concept of object constancy and to start solving problems.	Things exist even when I cannot see them.
PREOPERATIONAL (2-7 years)	**THE CHILD:**	
	— imitates activities of others	My world is enlarged and enriched.
	— begins to think symbolically	I make experiences conform to my view.
	— acquires language	By adult standards, my view of the large world outside my immediate one is vague and erroneous.
	— forms concepts in and through action	
	— is dominated by his perceptions	
	— sees only one relationship at a time; cannot work backwards to discover faults in reasoning	
	— experiences difficulty in seeing and understanding another's point of view	
	— learns more about object constancy.	
CONCRETE OPERATIONS (7-11 years)	**THE CHILD:**	
	— develops greater ability to symbolize	I am part of the world.
	— develops classification abilities	I can take another's point of view.
	— relies more on logic and less on immediate perceptions and appearances when interpreting experiences	I like interacting with my peers.
	— cannot deal with verbal abstractions without the help of concrete and tangible experiences	I am able to follow rules and directions.
	— develops social awareness	
	— can hold two relationships in his mind at once	
	— corrects distortions in thinking by reference to past experiences.	
FORMAL OPERATIONS (11 years+)	**THE CHILD:**	
	— forms and uses abstract concepts	My world is being brought into close alignment with that of adults.
	— develops and tests hypotheses	
	— reasons deductively	
	— plans ahead.	

PERSPECTIVES FOR TEACHERS

The following observations based on Piaget's findings about the nature of children's thinking and their changing conceptualization of the world can help provide a framework in devising lessons or learning experiences which are educationally relevant.

1. The continuous interaction between children and the world around them furnishes the motivation and the content for their intellectual development. This requires that their own experiences, needs and interests are used as a basis for learning and emphasizes the importance of the number and quality of educational experiences.
2. The developmental nature of children's thinking indicates that continuity of experience is essential. Children should have many opportunities to link their present experiences with prior ones and to relate them to the experiences of others. Further learnings can only be built on effective past integration.
3. Young children's inability to deal with abstractions gives strong support for an active learning environment which provides for an abundance of concrete materials and experiences and many opportunities for children to explore and talk about them.
4. Successful learning is characterized by the ability to form accurate concepts and to use them intelligently. Activities which focus on presenting concepts in as many different ways as possible and provide for the use of concepts in different situations and across subject areas will greatly assist children's development.
5. Later stages of cognitive development are built on understandings gained during earlier ones. This implies that no stage should be hurried or skipped and emphasizes the importance of readiness in the acquisition of new learnings.
6. Insofar as cognitive growth cannot be separated from emotions and feelings, the development of children's thinking as a gradual, continuous process is related to their emotional and social growth. Concern for children's ability to communicate their own feelings and experiences and to make sense out of the feelings and experiences which are expressed by others should be reflected in a learning environment which encourages social interaction, opportunities for children to work alone and with others, and experiences for children to examine and explore.

7. Because of individual differences a child may be at different stages in different areas of cognitive content and children in the same age group may be at different stages. One way to provide for differences is by determining children's levels of thinking. This can be done by listening to children talk, by asking them many questions and by giving them opportunities to explain their interpretation of experiences.

LANGUAGE DEVELOPMENT

Although little is known about the processes whereby children acquire language, it seems clear that the main thrust in language learning comes from children's need to make sense of the world around them and to express their understanding of it. Imitation plays a role in language acquisition but does not account for children's ability to understand and produce sentences they have never heard before. There is sufficient evidence that children learn the structure of the language through an intuitive understanding and application of the rules or grammar of the language. Through processing of

language examples children work to discover regularities which permit them to organize them into patterns which make sense. Thus, they are able to comprehend and say sentences they have never heard. From the beginning children's ability to interpret and use language is based on their interactions with the environment and with adults and other children using language in the course of their daily lives. There are identifiable stages in the development of children's language. However, while the course of development is similar for all children there are individual differences in the rate of acquisition. The age at which individual children acquire general mastery of phonological, syntactical and semantic aspects of language can vary considerably. Nevertheless, by the time children come to school, most of them have made significant strides in language growth and are sophisticated language users.

As children's experiences broaden and they view their environment in different ways so also does their manner of expressing their experiences change. In particular, their ability to attach meaning to words changes and they acquire an understanding of more complex language structures with which to convey more precise meaning.

Word Meaning. When children first learn that words are symbols that stand for things they have made an important discovery in a long series of explorations in relation to the development and expression of meaning. From this point on, growth in word meaning is similar for all children, although there are individual differences in the rate of development. Four ways in which children grow in word meanings can be identified.

1. As the number and quality of experiences grow, children develop ability to observe and label an increasing number of attributes relating to the experiences. In addition to becoming familiar with meanings as they are shared by others, they learn the unique, personal meanings which words evoke.
2. Long after children first use a word, they continue to acquire attributes and experience the meaning of the word in various settings. They become more precise as they differentiate shades of meaning. Through further experience and observation of how others label a particular aspect of meaning, they acquire standard labels.
3. Children give individual words wider application.
4. As children differentiate and generalize their experiences they build a repertoire of expressions relating to any single element of meaning. They gain power in communication because they can choose not only the most appropriate way of expressing meaning to achieve its purpose, but can also interpret accurately the experience of others as they use various expressions in speaking and writing.

Language Structure. As children expand their experiences and develop new meanings they expand the grammatical structures so that meaning is conveyed more effectively. Six ways in which change is apparent in children's acquisition of language structures are as follows:

1. As children mature they show an increase in the quantity of language they produce.
2. Children move from the sole use of simple sentence patterns to expansion of the units within the basic patterns.
3. Children develop greater control over tenses.
4. Children develop increasing ability to be more explicit concerning the context of ideas and the interrelationships among them.
5. Children show an increasing use of organizational units in written expression, e.g., paragraphs and punctuation to set off dialogue.
6. Children select more appropriate structures and vary them to achieve different purposes.

Understandings about how children acquire language are important for structuring language arts programs. The following observations should help teachers build programs which will develop the language competencies children need now and in the future.

GUIDELINES FOR PROGRAM DEVELOPMENT

1. Although many children come to school with a sophisticated knowledge of language, considerable variation in performance should be expected.
2. The elementary school years are important in children's progression toward adult language norms and should contribute extensively to the development and use of the full range of linguistic possibilities.
3. Continuing development of meaning will need to emphasize concept extension and vocabulary acquisition.
4. The world around children plays an important part in their development. Learning environments which stimulate and add new dimensions to their thinking will contribute to language growth, particularly to the development of meaning.
5. Vocabulary growth should be in terms of quantity and depth of meaning.

LANGUAGE GROWTH PATTERNS

By the time children come to school they have gained considerable knowledge about language and what it does. This knowledge is largely intuitive and has grown out of young children's experiences with language. One of the major goals of the elementary language arts program is to assist children in moving from an intuitive grasp of language to a more reasoned and conscious control of language.

Language growth in young children is brought about mainly

by their particular experiences and abilities and usually proceeds along several dimensions. A useful set of guidelines for teaching is provided by the following growth patterns.

1. **Fluency to Control**

   Fluency in oral and written communication is a prerequisite to control in oral and written communication.

Fluency in communication means quantity and facility of expression. Control refers to precision and quality of expression. It has been shown that when children's early experiences with talking and writing stimulate and encourage them to express many ideas as well as they can, they develop confidence and skill in doing so. As they become less self-conscious about what they have to say, they will say it better through focussing on choosing appropriate ways to say it. Moreover, as they gain in the ability to express their own ideas, they will be able to interpret the thoughts of others more effectively.

At various stages different aspects of language performance are emphasized. In the early stages of growth in oral and written language, fluency is to be encouraged. In the later elementary years, as children's experiences make increasing demands on their language, they need to become more conscious of appropriate forms and structures in the expression of meaning. However, this does not mean that fluency is not valued throughout the grades. The shift from intuitive grasp to conscious control suggests concern for precision and quality but assumes a continued development of fluency.

2. **Active to Oral to Written**

   Physical action precedes oral expression which in turn facilitates written expression.

During their early years, children's concepts of the world around them come largely from their physical contact with it and they use language to give meaning to their experiences. Consequently, children's early language is associated closely with their realization of the physical world. As they use language to make sense of the world around them, they develop oral language skills rationally within the framework of the experiences themselves.

In school, children must continue to use their own experiences to further their own linguistic growth. Their school experiences should continue to explore not only the world they already know, but also add new experiences and new ways of looking at past events. As they participate in these activities, children must talk and listen to each other and to their teachers. These experiences will help them clarify and increase their understanding and will help them acquire the vocabulary and the language structures needed for reading and writing.

3. **Specific to General to Application**

   Attention is centred on specifics so that generalizations are made and appropriately applied.

In acquiring language children consider a number of specifics about language structures to discover regularities from which they induce generalizations or rules. Sometimes they overgeneralize, e.g., *I runned across the street,* or *My foots are cold.* These over-generalizations are not errors but, rather, indicate that children use the

language they are familiar with as examples to learn from. When children become more experienced with language their patterns of rules and exceptions will approximate those of adults.

Children need to hear and use language in a variety of situations, to test and practise it through interaction with adults and with each other.

4. **Simple Structures to Complex Structures**

   Simple structures must be produced and understood before complex structures can be produced and understood.

Most children come to school knowing all the basic language patterns. One of the most important tasks of the school is to help children expand that language by extending the patterns and increasing the complexity of language understanding and use. The movement from simple to complex language structures provides for greater clarity in thinking and expression. In order for children to acquire greater language complexity and cognitive organization, they must have many opportunities for prolonged interactions with adults and other children. It is important that children have adult models who will provide them with examples of complex structures. It is equally important that children are taught the language of tentativeness, of hypothesis-making and other language structures which facilitate thinking.

As all aspects of language are developmental, growth in effectiveness in using more complex structures is more to be desired than achievement of perfection. For teachers especially, this means that children's language should be valued, and that involves first of all taking the responsibility for trying to understand what it is children say when they express themselves, and secondly, giving them the attention and support they need to extend their skills of thinking and using language.

5. **Concrete to Abstract**

   Understanding of the concrete generally precedes understanding of abstractions.

Concrete materials and experiences are richer in meaning for young children than are abstract expressions of meaning. Young children's learnings are facilitated by the use of real objects and events. The foundation for interpreting the abstract, verbal ideas in later years is, therefore, a substantial amount of direct experience which most fully conveys meaning and understanding. During later school experiences, as children's language competence develops, they are increasingly able to think logically and to relate ideas about the world and its concerns.

Implications for classroom teaching include the need to recognize young children's limitations with regard to abstract thinking and the need to provide an abundance of concrete experiences and materials.

6. **One Level to Multi-level Language Use**

   Variety in appropriate language use develops from a limited number of options to a wider range of choices.

The development of language competence includes increasing ability to use language appropriate for a particular purpose in a particular situation. Young children acquire language informally in their homes and communities. They have learned to vary their language use to meet the situations in which they find themselves. For example, the language they use to play house or play school differs significantly from the language they use to talk with the dentist about the importance of brushing their teeth. As they find themselves in new circumstances which make different demands on their language they need to develop an understanding of different levels of language, both formal and informal and the ability to adapt both their oral and written language to a variety of contexts.

In order to assist children develop facility in using language appropriately, it is necessary to expose them to many language situations and provide for much practice in oral and written expression.

7. **Implicit to Explicit**

   Implicit use of language usually precedes explicit use of language.

Young children take it for granted that the people around them have the same knowledge and point of view as they do and as a result, know what they are thinking. Because of this assumption of common understanding, children will tend to omit significant facts in speaking and writing, e.g., *He's coming over,* instead of *Danny is coming to my*

house. As they mature, however, children come to realize that others do not always possess the same point of view and do not know what they are thinking. Their language becomes more explicit and they include additional details to assist the understanding of the listener or reader.

Teachers can help foster the growth of language from implicit to explicit by using appropriate questioning techniques, by providing alternate points of view and by encouraging more detailed and elaborate explanations.

DIMENSIONS OF LANGUAGE USE

Along with the development of language in terms of language growth patterns, children develop increasing flexibility in the use of language. In his book, *Explorations in the Functions of Language,* Michael Halliday points out that:

> The child's awareness of language cannot be isolated from his awareness of language function, and this conceptual unity offers a useful vantage point from which language may be seen in a perspective that is educationally relevant (1973, p. 20).

According to Halliday, children know intuitively what language is because they know what it does. He describes language development as a process whereby children gradually "learn how to mean". Their attempts to construct meaning are characterized by making their language express meaning. Before children enter school they have made many demands on their language and have met with considerable success in using it for their own purposes. Thus children bring to school their knowledge of the ways language can be used and considerable experience in using it. Halliday stresses the importance of looking at children's language from their point of view. Otherwise, school oriented tasks will not coincide with children's connections about the nature and uses of language. Halliday identifies models of language which are normally present in five-year-old children (1973). These models are presented in the following chart and should provide additional insights which will give direction to the ongoing development of language.

RELEVANT MODELS OF LANGUAGE

MODEL	FUNCTION	DESCRIPTION
Instrumental	"I want."	Language is used to satisfy material needs.
Regulatory	"Do as I tell you."	Language is used to regulate behaviour.
Interactional	"You and me."	Language is used to establish and define social relationships.
Personal	"Here I am."	Language is used to shape one's self and to express one's individuality.
Heuristic	"Tell me why."	Language is used to investigate and learn about things.
Imaginative	"Let's pretend."	Language is used to create imaginative worlds.
Representational	"I've got something to tell you."	Language is used to inform, to express propositions, to explain, to describe.

The *instrumental* model is the simplest model of language and one of the first to appear. As language that serves the function of satisfying material needs, it is evident usually in classroom situations in language addressed to teachers, e.g., *Miss B., where's my book?* and *I want a red crayon.*

The *regulatory* model of language refers to the use of language to control others. Prior to school entrance, children have had considerable experience with this particular language function through parents' and other adults' attempts to teach them courtesy, consideration for others, safety precautions and so forth. On the other hand, children's awareness of language as an instrument of control over them helps them to use language to control others and eventually becomes the language of rules and instructions. Examples of this language model would include stating "do's" and "don'ts", giving instructions and making rules.

The *interactional* model of language refers to the use of language in the interaction between the self and others. Language is used to explore and maintain personal relationships, to define and consolidate the group and to make it work. Statements such as, *Let's have lunch together,* and *Us guys are going to play soccer,* are examples of interactional language.

The *personal* model reflects a child's intuitive awareness that language is very much a part of himself and of the way in which his individuality is identified and realized through language. The child derives this language function through interaction with others as he makes public his own individuality, through expression of opinions, attitudes and talking about his personal life. The response of others to these expressions reinforce and recreate his "unique self".

The *heuristic* model derives from the child's knowledge of how language helps him explore his environment. It is the language used to explore the environment, to wonder, and to learn. It is a language characterized by questioning and asking for explanations of facts.

The *imaginative* model of language is used by the child to create a world that is all his own. The use of this function permits the child to project beyond "how things really are" and to make them as he wants them to be. In order to do this the child develops greater familiarity with language to talk about language, e.g., *story* and *let's pretend*. Rhymes, rhythms and melodic sequences reinforce this model of language.

The *representational* model refers to language as a means of conveying content. It is used to inform, to describe and to express propositions. For the young child, the informative is a rather minor function, relatively late to emerge. At a later stage of development it becomes an important function of language in schools.

APPLICATIONS IN TEACHING

The functions of language as outlined by Halliday are universally used by people to communicate meanings. Young children in the early stages of their development tend to use language in just one function at a time. As they grow older they encounter language which involves all functions at once, in subtle and complex interactions. A major task of the school, therefore, is to maintain and expand the full range of language functions. Of necessity, school activities will have to involve experiences that reflect what children know about language and the ways it can be used and that permit them to listen to and try out a variety of language uses.

In attempting to provide opportunities for use of the full range of language functions, teachers may find it helpful to examine past practices to determine which language uses they have fostered and which ones they have discouraged or neglected. Halliday points out that a combination of the personal and heuristic functions of language are essential to learning and consequently, crucial to school success. Yet schools tend to stress the communication of content, the informative function, and to focus to a lesser extent on other language functions. One recent study (Pinnell, 1975) showed that despite an accepting school atmosphere, a limited amount of personal language was used by primary children as they talked with each other, almost no personal language was addressed to teachers, and there was no evidence of personal statements being made by teachers. Apparently, informal, warm classrooms are not sufficient incentive for children to express their feelings and to talk about important personal happenings in their lives. The reason for this is not clear. It could be that both teachers and children feel that the use of personal language between them is inappropriate in a classroom setting.

Teachers who see language instruction as helping children develop a whole range of potential ways for using language have many opportunities to do so. They will need to plan and to experiment with different experiences and materials to determine those most suited to stimulate and foster language for a wide variety of uses, e.g., wondering, investigating, making friends, expressing ideas, conversing with other children and adults, working out problems, establishing rules, and reporting experiences. In addition to providing experiences which invite interaction from children teachers will need to make appropriate decisions about the form the activities will take. There should be many opportunities for

genuine conversation, formal presentations, two person dialogue, small and large group exchanges and private speculation.

There are a number of planning strategies teachers may use to organize learning situations incorporating a variety of language functions. The following description and chart which are based on the interrelationships among the functions, the tasks, the contents and the modes represent one approach.

Tasks. Within each function of language is a variety of tasks with increasing levels of complexity. The task defines "what" is to be done in a particular language function. These tasks can also be thought of as language "jobs" or activities.

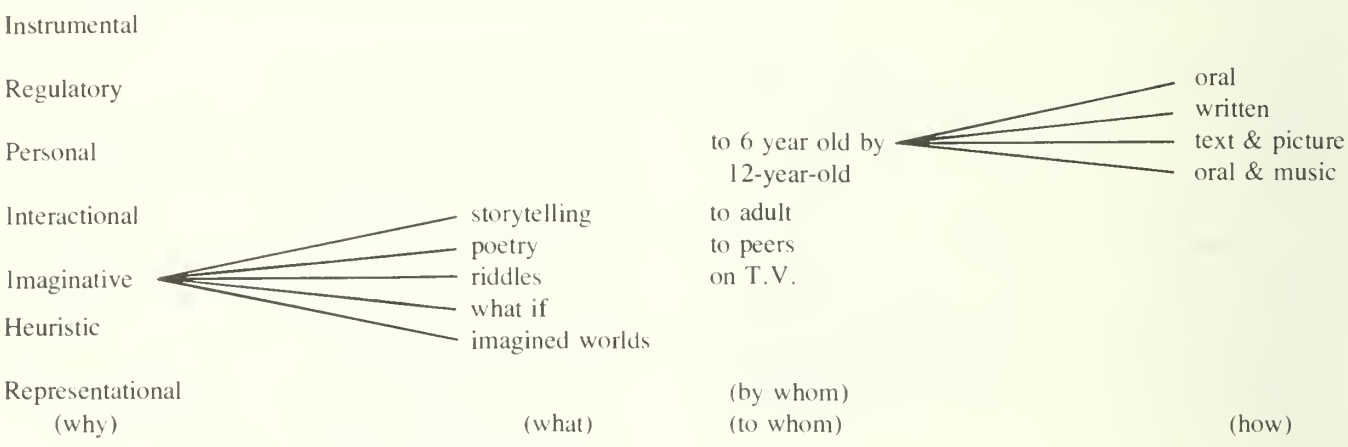
Contexts. Language has a purpose and the context in which it is to be used by children is therefore essential to the learning situation. The context establishes "by whom" the communication is sent and "to whom" the message is directed. Each language task has not only a "presenter" but also an "audience".

Modes. The mode is the vehicle or the method used to communicate a message. For example, the oral mode is often accompanied by gestures, another mode. "Mode" or "medium" is the determiner of "how" a particular communicative task is to be presented.

A graphic display of the relationship of functions, tasks, contexts and modes of language is shown below. Within each of the seven language functions are varieties and levels of tasks. Each task can be presented in a variety of contexts and by a choice of modes. It is essential that language activities designed for children include a wide variety of tasks, contexts and modes within each language function.

Since the aim of the elementary language arts program is to develop flexible language users through determination of the task, selection of the context and the choice of a suitable mode, increasing degrees of complexity in the communicative situation should be introduced as children become able to handle them.

AN EXPANSION OF THE IMAGINATIVE FUNCTION INCLUDING A VARIETY OF TASKS, CONTEXTS & MODES



CONCLUSION

The purpose of this chapter has been to highlight some aspects of the continually emerging knowledge about young children using their language so that teachers might have some guidelines in structuring their language arts programs.

Although many children come to school with a sophisticated knowledge of language, it is far from a completely developed system and should be viewed from the standpoint of continual development. Moreover, after children start school, they will be required to use language in ways they have never used it before. They will have to learn how to deal with print. The language of teachers and textbooks will be a new experience for many and necessitate considerable adaptation on their part. Prior to school entrance children's concern with language has focussed on meaning or *what* needed to be said. After school entrance, a shift in concern to *how* meaning is expressed will add a new dimension to language learning. There are discernible developmental trends in language growth. However, variations may be considerable at a given age level.

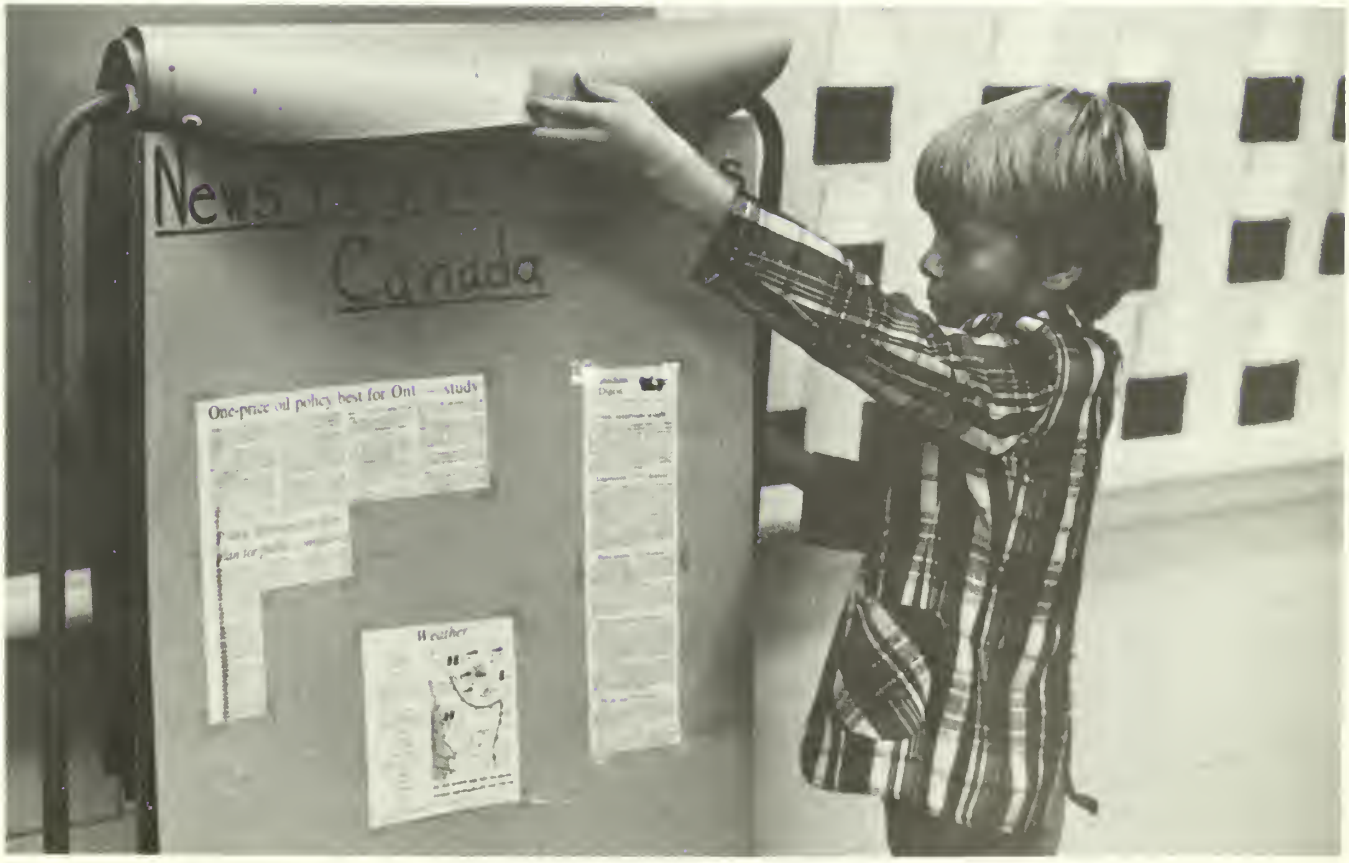
There is sufficient evidence to indicate that the role of the environment is extremely important in promoting language growth. Not only do results of investigations affirm the advantages of a rich environment and a wide range of experiences but point out also the need to be aware of how young children understand and interpret their world.

Assisting children to become linguistically competent is a difficult challenge that teachers continue to accept as they work to develop language arts programs. But as children grow in their understanding, use and love of language, it is a challenge that brings its own rewards; to those who accepted it and most of all to those on whose behalf it was accepted.

Section III
Evaluating Children's Language Arts Performances

FOCUSSING QUESTIONS

1. What is evaluation and how does it relate to measurement in the language arts program?
2. What are some principles of evaluation?
3. What are some techniques for assessing children's language development?
4. What are steps teachers might follow in using a diagnostic approach?
5. What other factors should be considered in evaluating the language arts?



Although the terms "evaluation" and "measurement" are sometimes used interchangeably, they do not have the same meaning. In the language arts, measurement refers to a quantitative description of children's behaviour or performance in certain prespecified areas and is usually elicited through norm-referenced or criterion-referenced testing. Evaluation refers to the processes involved in collecting, processing and interpreting data and making decisions about children's development in using language and with the program being used to promote that development. Thus, evaluation is broad in scope and may include information relating to formal and informal tests, observations, program objectives, learning resources, language activities, classroom environment and any other factors which affect teaching and learning in the language arts. From the point of view of the classroom teacher evaluation should provide an overview of the total program and the information needed to improve instruction and learning.

SOME PRINCIPLES OF EVALUATION

1. Evaluation should help to ascertain the extent to which objectives are being met.
2. Evaluation must provide reliable information which can be used to make appropriate decisions about children's continuing language development.
3. Evaluation must take into account individual differences among children. It is based on the abilities of the child and is determined through performances in language arts tasks. Absolute and/or adult standards of language use are not appropriate for children in the elementary school. Standards should be set relative to the child and his language growth. If evaluation is used to compare children with each other as it has been in class grading, it should receive much less emphasis than that devoted to measuring the improvement or development which an individual child makes in relation to his previous performance.
4. Evaluation is a continuous process. Attempts to determine present status and identify future directions depend on ongoing monitoring of progress and collecting of data relating to children's growth and response to the program.
5. Evaluation is a cooperative process. There should be opportunities for children, parents and teachers to talk about areas of strengths and weaknesses, to decide what steps can be taken to eliminate difficulties and to provide for continuing development.
6. Evaluation should be comprehensive. It should attempt to measure growth in all areas of the language arts and to examine those factors which have a bearing on children's performance.
7. Evaluation should utilize a variety of techniques in obtaining information, e.g., observation, informal and formal tests, parent and pupil conferences, school records and checklists.

ASSESSING CHILDREN'S KNOWN PERFORMANCES

Information about children's language is vital to initiating instruction which is relevant to continuing development. Clearly, the teacher's role in getting this information is of inestimable value. Therefore, the classroom teacher (1) needs to be knowledgeable concerning procedures which provide reliable assessments; (2) must use a variety of in-

struments, techniques and sources to collect information; (3) must develop ability to interpret and use the information to assist children's language development.

Important information about children and their language is available from the children themselves as they pursue their daily tasks and interests. Discussions with parents can provide teachers with valuable clues to children's attitudes, interests and responses to school activities. School records and consultation with children's previous teachers are additional sources of useful information.

Performance, an indicator of competence. In attempting to assess a child's language development, it is helpful to distinguish between *competence,* the underlying knowledge of language which a child has and *performance,* the actual language that he displays. For example, a child may have difficulty with a certain language construction in written expression. This difficulty may be caused by disinterest or inattention. Similarly, the fact that a child may not be able to translate the meaning of a word into speech or writing does not mean that knowledge concerning the word is lacking. It may mean that he cannot recall it or he does not possess the means of expressing it. These examples indicate that performance is not a direct reflection of competence and that a teacher should be cautious in interpreting a child's language behaviour as indicative of his language knowledge.

Informal techniques. Certain aspects of language development, e.g., literature appreciation and creative writing ability, do not lend themselves to quantitative measurement. Other areas, e.g., spelling and selected reading skills are more amenable to standardized testing but it may not always be convenient or useful to administer formal tests in order to determine children's language status in these areas. Consequently, teachers often use informal techniques to assess what children do with language and how well they do it. The following informal instruments and procedures are helpful in giving valuable and reliable information.

Observations
Checklists
Anecdotal Records
Interest Inventories
Questionnaires
Files of Children's Work
Interviews
Informal Tests

Standardized achievement tests. Standardized achievement tests should be used in conjunction with informal evaluation procedures. At present, tests which measure the total range of language abilities are not available. In selecting and using standardized tests teachers must be informed concerning what the tests measure and knowledgeable in interpreting and using the data obtained from the tests.

Sources of information on measurement instruments. Teachers should find the following sources helpful in determining the appropriateness of measurement instruments for their particular purposes: *The Seventh Mental Measurements Yearbook* (Buros, 1972); *Reading Tests and Reviews* (Buros, 1968); *Measures for Research and Evaluation in the English Language Arts* (Fagan, Cooper, Jensen, 1975).

Diagnostic teaching. Diagnosis is an integral part of teaching and is based on the assumption that a teacher must be able to plan and carry out a program of instruction based on determination of children's status in various aspects of development. Diagnostic teaching in the language arts refers to the procedures teachers use to identify children's strengths and areas where further development is needed. Consequently, it is basic to efficient teaching.

It is evident that not all children in the classroom need or can benefit from instruction in all phases of a skill at the same time. In fact, some children learn a substantial amount of material incidentally, while other children need carefully structured experiences to acquire the same skills. Without diagnosis, the teacher may either miss important gaps or overemphasize skills which students already possess. A diagnostic orientation to teaching gives direction for differentiation of instruction, so that each student can develop to the best of his ability.

STEPS IN A DIAGNOSTIC PROCESS

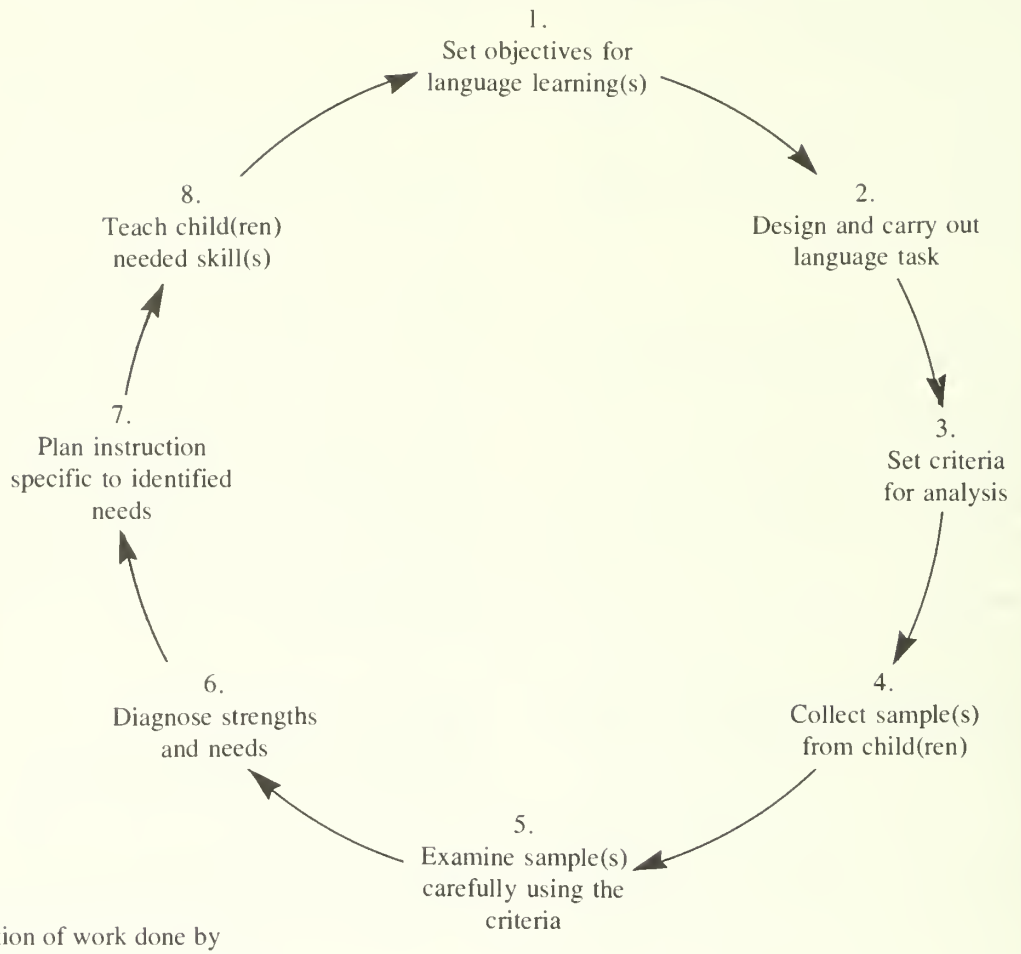
The following diagram and discussion outline steps which might be followed in assessing certain language skills. They are intended to show how an assessment of present skills provides a basis for designing new learnings.

1. *Set objective(s) for language learning(s).* The objective for the language learning arises out of previously noted language needs of the children and is in line with the general objectives for the language arts. For example, from observation and discussion it has been learned that a number of children have had little experience in writing simple social letters. A language activity could be set up to reflect the need to develop skill in that particular area.

2. *Design language task.* When the language task is set, it must have a specific purpose which can be related to the children's need, e.g., to write a social letter. The children under the direction of their teacher could decide to write a letter of thanks to parents who accompanied them on a field trip.

3. *Set criteria for analysis.* The criteria established for analysis should be reasonable for the children and pertinent to the task which has been set. Using the task set above, it is reasonable to consider the following: ability to focus on the task, ability to say what needs to be said, variety in sentence structure, precision in the use of words, conventions of written language, particularly as they apply to letter writing, and attitudes towards writing thank you letters.

STEPS IN THE DIAGNOSTIC PROCESS*



*An elaboration of work done by R.K. Jackson, University of Alberta.

4. *Collect samples from children.* In this instance, samples would include the written letters, observations of children's responses, including oral discussion prior to writing, questions relating to the task and any indications of areas of difficulty.

   The samples collected are dependent on purpose. In following up a specific identified need, the samples should help to determine whether or not the need was met.

5. *Examine sample(s) carefully using the criteria.* The criteria established in Step 3 form the basis for examination for this task. There are other criteria which apply to all language learnings and should be considered as well. For example, what are reasonable expectations from each child in light of his past experience and development?

6. *Diagnose strengths and identify areas where there is need for further development.* Awareness of individual and group strengths suggests what competencies children bring to the task and the extent to which activities are understandable and appropriate. Also strengths are the basis for praising children's efforts and the foundations on which other learnings develop. The areas of need for further development give direction to the next language encounter — its objective and design.

7. *Plan instruction specific to identified needs.* Chart individual needs. Chart group needs. On the basis of individual needs which are determined through diagnosis, instruction can be planned. When more than one child shows a need in one area, instruction can be directed to them as a group. Planning for instruction in language arts requires knowledge of the relationship between learning activities and learning effects.

8. *Teach needed skills.* Once the language needs of the children have been identified and the type of instruction determined, children's interests should be considered in designing specific procedures and activities to meet those needs. For example, the specific activities developed in Step 7 could include experiences designed to develop variety in sentence structure. Initial activities could focus on helping children become aware of the effects of variety in many aspects of daily living: in friends, play activities, food and clothing, and to relate their awareness to the usefulness of variety in certain aspects of written communication generally and to social correspondence in particular.

9. *Recycle.* The diagnostic procedure is repeated for the same objective, or for a new one. Other samples are

collected and analyzed and teaching encounters developed.

The foregoing procedures provide a framework for diagnostic teaching and should be a worthwhile strategy for teachers to use in determining and meeting some of the language needs which children have.

Establishing criteria for evaluation. The criteria which can be used as guides to evaluation of various language activities vary according to the purpose and nature of the tasks, the children's abilities and the context of the activities. Appendix A presents some lists which can be used to give direction to establishing criteria for some tasks.

APPRAISAL OF CHILDREN'S ORAL EXPRESSION

In her book, *Listening to Children Talking: A Guide to the Appraisal of Children's Use of Language,* Joan Tough discusses what teachers can do to find out what abilities children have in using language. Through focussing on children's use of language as they engage in various activities, teachers can discover what children have learned and make decisions about what help is needed in the future. Although the book is based on work carried out with very young children (3-7 years) it provides insights useful for teachers of older children.

Tough's classification of the uses of language (based on her research described in *The Development of Meaning: A Study of Children's Use of Language)* provides a valuable framework for appraising children's use of language. The classification is presented in the following chart.

USE OF LANGUAGE

A. **Self-maintaining**

Strategies —

1. referring to physical and psychological needs and wants
2. protecting the self and self interests
3. justifying behaviour or claims
4. criticising others
5. threatening others

B. **Directing**

Strategies —

1. monitoring own actions
2. directing the actions of the self
3. directing the actions of others
4. collaborating in action with others

C. **Reporting on present and past experiences**

Strategies —

1. labelling the components of the scene
2. referring to detail (e.g., size, colour, and other attributes)
3. referring to incidents
4. referring to the sequence of events
5. making comparisons
6. recognizing related aspects
7. making an analysis using several of the features above
8. extracting or recognizing the central meaning
9. reflecting on the meaning of experiences, including own feelings

D. **Towards logical reasoning***

Strategies —

1. explaining a process
2. recognizing causal and dependent relationships
3. recognizing problems and their solutions
4. justifying judgments and actions
5. reflecting on events and drawing conclusions
6. recognizing principles

E. **Predicting***

Strategies —

1. anticipating and forecasting events
2. anticipating the detail of events
3. anticipating a sequence of events
4. anticipating problems and possible solutions
5. anticipating and recognizing alternative courses of action
6. predicting the consequences of actions or events

F. **Projecting***

Strategies —

1. projecting into the experiences of others
2. projecting into the feelings of others
3. projecting into the reactions of others
4. projecting into situations never experienced

G. **Imagining***

Strategies —

1. developing an imaginary situation based on real life
2. developing an imaginary situation based on fantasy
3. developing an original story

* Strategies which serve directing, reporting and reasoning may serve these uses also.

According to Tough, the above classification is based on a number of broad categories of language use. Strategies that serve each category are the means by which children reveal the purpose of their talk, e.g., by labelling, by explaining, or by developing an original story. Within each broad category of use, there are simple and complex strategies. Thus, while the uses of language should not be thought of as representing a developmental sequence (although the first three categories make an earlier appearance than the remaining four) the selection of strategies indicates the complexity of thinking which children try to express. Tough offers suggestions to teachers to help them develop appraisal skills using taped recordings and picture books to get samples of children's language. She indicates that once skills have been developed, appraisals can be carried out in everyday classroom situations. In addition, information is provided about recording and interpreting the language samples so that information about children's language skills and needs are readily available to teachers.

Teachers who are interested in pursuing the above approach are referred to *Listening to Children Talking: A Guide to the Appraisal of the Children's Use of Language* (London: Ward Lock Educational, 1976).

OBSERVATION AS A DIAGNOSTIC TECHNIQUE

Observation in the classroom is used for the purpose of obtaining information about children, singly and as a group, which can be used in planning for instruction. It is a complex process of noticing and attending to what children say and do.

In using this technique to get valid information about children's language, the teacher must know a considerable amount about language, about children and how they learn their language. As well, the ability to understand and interpret what is seen is essential. The particular advantage of teacher observation is that it is used as part of the ongoing program so that data are collected in the classroom setting and in situations which represent the usual experiences in which children are immersed.

Observation may take different forms. It can be very informal or highly structured depending upon the nature of the concerns the teacher has about an individual child or a group of

children. In the area of language especially, the mode of observation is dependent upon the questions the teacher poses in relation to children as they engage in language activities. Questions which would initiate observation on a fairly informal basis could focus on reading interests and abilities, oral and written language facility, emotional-social adjustment and work habits.

The following questions could apply to individuals or to groups and suggest specific areas which can be investigated.

Does he lack persistence?
Does he check his written work?
In reading, what does he do when he comes across a word he does not know?
Does he like activities involving writing?
Does he listen to others?
Does he ask questions?
Does he talk about his ideas?
How does he interpret what he reads?
Does he contribute to discussions?

In many instances teachers find that they need the preciseness of observation which the use of a structured checklist can give. Checklists are available from a variety of sources and the items cover observable behaviours in children which help to pinpoint areas of strength and weakness. Teachers may prefer to develop their own checklists based on criteria which relate specifically to their programs.

Cautions. Children's experiences in school represent a small part of their total experience. Consequently, a teacher has access to a limited part of a child's total behaviour. Moreover, it is not possible for a teacher to observe all of the behaviour exhibited by all the children.

Single observations are not usually of great significance. Ideally, an observation should be interpreted in conjunction with other observations, interviews, tests and other information.

Children are always changing and growing. Therefore, observations made a month ago may not be valid for a child's present performance.

Getting valid information depends upon one's ability to infer from observable behaviour. There is a need to be careful about making judgments for things are not always as they seem. Sometimes children appear to know more than they really understand. For example, it is easy to be taken in by the big and interesting words some children use and not realize that in some cases there is little depth behind the vocabulary they are using.

At times the information obtained from continuous checking of children's activities can be used immediately to help children overcome difficulties or to facilitate new learnings. In instances where the observations must be retained for future reference they should be recorded in a form that is easily accessible to the teacher and/or children.

RECORDS OF PUPIL PROGRESS

Ideally, both children and teachers should maintain records which show where they have been and where they are going. Records kept by teachers should provide sufficient information to help them make wise decisions about the continuing development of each child. Records kept by children should help them see present performances in relation to previous ones and encourage them to increase their efforts to appreciate and use their language well.

One of the most effective ways for teachers to maintain information relating to children's language development is by keeping files on each child. The files should contain information obtained from classroom observations, informal and formal testing, parent interviews, questionnaires, previous records and other sources. Samples of children's work are invaluable in determining the extent to which certain abilities have developed over a period of time and pinpointing areas where further development is needed. The information contained in such files and particularly the work samples is helpful in discussing and interpreting both the program and children's response to it to parents and to the children themselves. In addition to keeping files on individual children, teachers will find that it is necessary to develop a record keeping system which provides for compiling data which give an overall view of pertinent and available information about the children's language growth.

Children should be encouraged to accept responsibility for examining, interpreting and evaluating the work they do. For many children it is an interesting challenge to keep records of work done, to compare present efforts with past accomplishments, to reflect on them and to talk about them with each other, with their teachers and parents. In this way, learning becomes more personal and as a consequence children will tend to commit themselves more fully to planning and participating in activities which promote language learning.

PROGRAM EVALUATION

In addition to assessing children's ability to use language, classroom teachers must participate in evaluating certain aspects of the curriculum which affect children's language learnings. The evaluation is carried out for the purpose of improving instruction and may take different forms and involve school personnel other than the classroom teacher.

The following checklist and accompanying questions (Jackson, Wilde, 1976) relating to the program is presented for teachers' consideration.

ELEMENTARY LANGUAGE ARTS CHECKLIST

In my classroom I use the following language arts teaching techniques:

	Never	Seldom	Often
1. individual oral storytelling			
2. small group oral reporting			
3. dramatization of children's stories, possible use of puppetry			
4. role-playing of imaginary and factual events, characters, etc.			
5. tape-record children's oral language production for use in listening experiences			
6. video-tape children's language production for viewing and listening			
7. listening to stories, poems, reports with comprehension questions			
8. provide concrete and pictorial stimulus to language production			
9. oral descriptions of objects, events and processes			
10. exploration of sensory awareness — touch, smell, taste, etc., and expression in language			
11. explore in depth the meanings of words, e.g., how do we use doors?			
12. group composition of written stories and reports			
13. individual picture making with written accompaniment			
14. provide creative movement activities as stimulus to language production			
15. create individual spelling lists for students.			

Questions to accompany Language Arts Checklist:

1. How do you assess your language arts program?
2. Are there elements such as listening or speaking which are missing or de-emphasized in your program?
3. Are there specific techniques in the above list which you would use more often?
4. Are there additional techniques which you could add to the above list which you have found successful?

Questions for the administrator:

1. Do you try to assign staff members who are trained in language arts to the language arts portion of the elementary program?
2. Do you provide adequate blocks of time for an integrated language arts program?
3. Do you assist the language arts staff in the selection of appropriate instructional materials for the program?

GUIDELINES TO EVALUATE THE ENGLISH COMPONENT IN THE ELEMENTARY SCHOOL PROGRAM

In 1972 the National Council of the Teachers of English established a committee to prepare guidelines which would

provide direction in the assessment of programs in the elementary and middle schools. The resulting guidelines relate to many aspects of a language arts program and should help teachers and administrators to examine and, where indicated, to redirect their programs. Permission has been obtained from the National Council of the Teachers of English to include the guidelines in this curriculum guide and they are presented in Appendix B. Teachers are encouraged to use the guidelines to evaluate their programs.

Another valuable reference is Sawin's *Evaluation and the Work of the Teacher* (1969). This book presents descriptions of functions and processes of evaluation of programs and children. It describes also types of instruments that can be used in evaluation.

CONCLUSION

Evaluation is essential in the language arts program. It is a complex process which helps teachers understand the language strengths and needs of each child and the contribution of the program generally to the continuing development of children's language use. The knowledge obtained from evaluation assists teachers to select instructional procedures and make other appropriate adjustments which will extend children's thinking and language skills.

Section IV
Planning for Instruction

FOCUSSING QUESTIONS

1. What considerations are basic to instructional planning?
2. What is an integrated language arts program?
3. How can learning activities be organized in an integrated program?
4. How may classes be organized for instruction?
5. What are some of the elements which should be considered in assessing overall program development?

STARTING POINTS FOR TEACHERS — INTEGRATION

The philosophy and objectives outlined in Section I provide the broad framework for program development. In attempting to meet the overall aim of the program, the expansion and enrichment of children's language appreciation and use, teachers will find that their decisions about teaching and learning activities will be influenced by the following factors and their complex interactions.

FACTORS AFFECTING PROGRAM PLANNING AND IMPLEMENTATION

Factors	Some Characteristic Features
CHILDREN	— language competencies and needs, past experiences and needs, personal development, prior learnings, peer relationships, involvement in school experiences, interests and attitudes, growth patterns.
TEACHER	— point of view about children's language, knowledge of child development and language, understanding of procedures for assessing language abilities, ability to plan and carry out appropriate activities to provide for integration of language learnings within the language arts and across subject areas, ability to select and relate learning resources to language learnings, ability to evaluate the program, maintain records and interpret language growth to children, their parents and other appropriate personnel.
SCHOOL & CLASSROOM ORGANIZATION & MANAGEMENT	— bases for organization patterns, including grouping to meet individual needs, program schedules, time allocations, classroom routines.
STAFF	— administrative support, teacher interactions, participation in professional development, receptivity to change and innovation, group cohesiveness, specialized skills.
PROGRAM CONTENT	— bases of development, relationships to philosophy and long and short term objectives, scope and sequence of learnings, balance among components, flexibility in development, types of experiences.
TEACHING STRATEGIES	— appropriateness, effectiveness, consistency in facilitating integration, flexibility.
MATERIALS	— evaluation and selection, adaptation to needs, variety in purpose and types, appropriateness.
SCHOOL ENVIRONMENT	— physical surroundings, atmosphere.
PARENTAL & COMMUNITY INVOLVEMENT	— communication, special skills and resources
EVALUATION	— diagnosis of pupil needs, program assessment, summarization and interpretation of information.

The essential task of the teacher is to plan and implement a language arts program based on the individual and collective needs and competencies of children. Such a program must recognize that the language arts are the core of the elementary school program and as the foundation of nearly all school activities serve to interrelate all aspects of the curriculum.

SHAPING THE LANGUAGE ARTS PROGRAM

Both practice and research relating to language use suggest interrelatedness and interdependence among the language arts. These interrelationships are due largely to the presence of certain common elements, e.g., experiences, thinking processes and vocabulary. Thus, it would seem that language instruction which takes into account the underlying relationships which characterize language use will be more likely to achieve greater understanding of language and greater flexibility in its use. In support of the above approach to language arts instruction, Hennings comments:

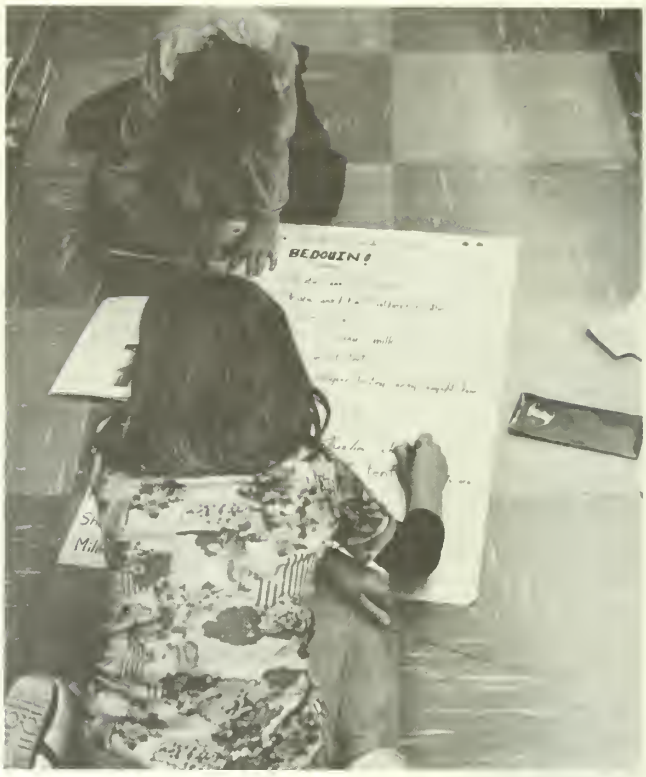
> The more effective and logical approach to helping children develop communication skills is to organize a program in which language arts are integrated into the total curriculum and are taught in conjunction with one another and the subject content areas. In an integrated language approach, one aspect of communication flows smoothly and naturally into others with no artifical boundaries separating them. Children talk and write about thoughts read and heard, they read to find out, enjoy, and share; they talk out before writing about; they share original written work by dramatizing, telling, showing; they work together orally at composing, revising, punctuating, capitalizing, and spelling activities.
>
> (1978, 3)

. . . throughout, youngsters will be actively involved in thinking — thinking about ideas they are receiving and producing. The result will be integrated language experiences in which reading, listening, speaking, writing, and thinking are part of a larger process — COMMUNICATION IN ACTION. (1978, 38)

A Cautionary Note. An integrated approach to the teaching of the language arts does not mean that it is unnecessary to focus on the specific components of the program or on the development of certain skills. All elements of the program must receive appropriate emphasis. In addition, it is necessary to concentrate on the development of specific skills, e.g., handwriting, word recognition and spelling. However, activities relating to these learnings will have little validity unless they are applied as quickly as possible to real language experiences.

INTEGRATION AND OTHER SUBJECT AREAS

As children respond to new experiences, expand previous learnings, develop attitudes and learn new skills, they use language to clarify their thinking, express their ideas and generate new learnings. Thus, language facilitates development in nearly all areas of school learning. At the same time, the various subject areas provide the content for continuous language development as children strive to learn about the world around them. The interactive process between language and learning indicates that language in all its dimensions is an integral part of school learning.



DEVELOPMENT OF CURRICULUM EXPERIENCES

A number of alternatives are available to teachers in developing integrated curriculum experiences. The choices teachers make will depend to a great extent on personal preference for curriculum planning and implementation. For example, primary teachers may wish to organize language activities so that there is a focus on children's immediate personal experiences and interests. As children explore their experiences, oral language serves as the basis for the development and refinement of the other receptive and expressive language arts skills. Using literature as the focal point for language arts experiences is another way to provide for an integrated program. Another useful approach is through unit planning. This approach involves integrating the many aspects of the language arts through a centralized interest or skill area.

UNIT PLANNING IN THE LANGUAGE ARTS

Unit planning may be accomplished in a variety of ways. There is no single strategy which is acceptable to all teachers or useful to all children. Taba (1962) identified a series of steps which may be used in the suggested or adapted forms. The steps are: (1) diagnosing needs; (2) formulating specific objectives; (3) selecting content; (4) organizing content; (5) selecting learning experiences; (6) organizing learning experiences; (7) evaluating; (8) checking sequence and balance. Teachers who wish to examine the Taba organization in greater detail should consult Hilda Taba, *Curriculum Development; Theory and Practice* (New York: Harcourt, Brace Jovanovich, 1962). Another framework for developing a unit of work emphasizes different kinds of teacher-pupil interactions that would characterize each of five steps.

The five steps are: (1) orientation to the unit of work; (2) teacher-pupil planning of assignments; (3) information gathering time; (4) information sharing time; (5) culmination. For additional information refer to Miles Zintz, *The Reading Process* (Dubuque, Iowa: Wm. C. Brown Company, Publishers, 1975). In her book *Ideas Into Practice: A Companion Guide to Children Learn to Communicate* (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1976), Sara Lundsteen suggests and describes four stages in unit planning: (1) initiation stage; (2) planning stage; (3) developmental activity stage; (4) conclusion stage. She gives detailed information regarding procedures to be followed. For teachers who have had little or no experience with unit planning this reference should be particularly helpful.

In developing and carrying out units flexilibity is important. It is not possible to predict children's spontaneous interests or

changing needs. Some activities may need to be pursued in greater depth; others may require less emphasis than planning indicated. At various stages of unit presentation teachers should feel free to make necessary adaptations.

Units may be developed using a thematic or a skill approach. A thematic unit is a series of lessons organized around a common topic (e.g., animals). The development of specific skills is supportive to the development of the theme. A skill unit is a series of lessons in which the major focus is the development of a specific skill (e.g., main idea). The number of lessons included in a unit or the number of periods needed to complete the lessons are matters of teacher preference based on what needs to be done and how it is organized.

Sample units are provided in Appendix C. However, teachers are cautioned that adaptations to meet specific needs may be required before they are used in classrooms.

The following guidelines for planning skill and thematic units should assist teachers who wish to pursue the unit planning approach.

GUIDELINES FOR PLANNING SKILL UNITS IN LANGUAGE ARTS

1. Select a skill area or areas appropriate to the needs of individuals or groups of students based upon their present levels of performance. (See **Section III, Steps in the Diagnostic Process,** for identification of areas where further development is indicated.)
2. Break the skill area down into sub-skills which can serve as specific objectives for lessons and which will help the children to achieve a higher level of competency in the skill area.
3. Plan a series of language arts activities which focus on the skill area. Use the receiving/processing/expressing formula as a guide.
4. Check the activities included in the unit to see if they all relate to the development of the skill area either in one of the components of the language arts such as listening or speaking, or across a number of the components (listening, reading, speaking, writing).
5. Organize the activities so that they follow the language growth patterns described in Section II.
6. Select a variety of print and non-print instructional materials. Check textbook series for materials indexed under skill areas.
7. Determine the classroom organization that will facilitate the activities.
8. Plan for a variety of ways of evaluating children's growth in the skill area both as they progress through the unit and at the end of the unit.

GUIDELINES FOR PLANNING THEMATIC UNITS IN LANGUAGE ARTS

1. Select a theme appropriate to children's interests. This will determine the content for the unit.
2. Decide upon language arts objectives which could be accomplished within the unit and which relate to the needs of the children.
3. Plan a series of activities relating to the theme. Use the receiving/processing/expressing formula as a guide.
4. Check activities to see if there is a balance among the language arts components and variation in presentation.
5. Organize the activities so that they follow the language growth patterns described in **Section II.**
6. Select a variety of print and non-print instructional materials that deal with the theme and have them available for teacher and student use.
7. Decide upon the various types of classroom groupings that will facilitate the various activities.
8. Plan for the evaluation of the general growth of the children as they progress through the unit and at the end of the unit.

Regardless of the approach used to organize classroom experiences, it will be necessary to give careful consideration to what children know and do with language and to the interactive processes involved in receptive and expressive language use. Throughout the program the receptive language arts, listening, reading and viewing are the means by which children receive information and increase their repertoire of language meanings and structures. What is received may have originated from their personal encounters or vicarious experiences and is processed or conceptualized in terms of developing understandings, attitudes and feelings. Responses to the experiences are organized and carried out in a variety of expressive activities. Through purposeful speaking and writing activities children are actively involved in using the skills they already have to build additional language competencies.

RANGE OF ACTIVITIES

The following list of basic actions should assist teachers in designing integrated activities. The actions are categorized in terms of receiving and expressing activities. The actions are interrelated and overlapping and are separated for purposes of organizing and helping teachers identify a broad range of activities.

Teachers may use the list:

1. to develop language arts teaching unit plans
2. to plan units which relate language arts skills to other subject areas
3. to select a specific action as the focus of a single language arts lesson,

e.g. observe	analyze	describe
	compare	
	contrast	

SOME BASIC ACTIONS INVOLVED IN RECEIVING, PROCESSING AND EXPRESSING OF COMMUNICATION

Receiving	Processing			Expressing	
detect	Thinking (cognitive)		Feeling (affective)	act	paint
examine	analyze	infer	accept	color	pantomime
feel	appraise	organize	agree	compose	perform
find	categorize	plan	argue	constant	play
hear	choose	predict	excuse	dance	print
listen	classify	prove	help	describe	run
observe	compare	relate	participate	dictate	sketch
recognize	conclude	select	praise	discuss	skip
read	contrast	structure	react	display	structure
sense	criticize	summarize	value	draw	tell
smell	decide			fold	trace
sniff	define		Acting (psychomotor)	hop	write
taste	determine		adapt	illustrate	
touch	discriminate		demonstrate	jump	
view	estimate		display	label	
watch	evaluate			laugh	
	explain			list	
	identify			make	
	imagine			march	

Activities utilizing some of the above actions are available in Appendix D.

ORGANIZING FOR INSTRUCTION

To facilitate children's active participation in the vast range of language activities and to provide for their individual abilities and preferences teachers can vary their classroom organizational patterns. Regardless of whether or not the overall organization consists of closed classrooms or open classrooms, the following options are available to teachers for involving students in language experiences: full class instruction or activity, small group instruction or activities,

peer tutoring, individual activity or practice. Groups may be formed on the basis of interests, special needs or abilities and may extend over fairly short or longer periods of time.

Learning Centres. Within recent years, teachers have found that integrated language arts experiences lend themselves to a learning centre concept. In learning centres, learning experiences are organized around interest or skill areas. Children work independently or in small groups at their own pace on tasks which usually result from large group activity and involve the use of a variety of materials.

PROVIDING FOR ADEQUATE DEVELOPMENT OF TEACHING/LEARNING ACTIVITIES

The following checklist should help teachers maintain awareness of some essential aspects of program planning and implementation.

CHECKLIST FOR ASSESSING INSTRUCTIONAL PROCEDURES

In each instance what action was taken or needs to be taken?

1. Have the learning objectives been stated clearly?	Yes ☐	No ☐
2. Am I providing opportunities for students to use their own language?	Yes ☐	No ☐
3. Am I allowing for student interaction and for the promotion of effective communication amongst peers?	Yes ☐	No ☐
4. Are my lessons allowing for individual, small group and whole group activities?	Yes ☐	No ☐
5. Where lessons require student written expression do procedures allow for the preceding oral language activities?	Yes ☐	No ☐
6. Where students are required to deal with complex questions are these activities preceded by more simple examples where necessary?	Yes ☐	No ☐
7. Are students provided with opportunities to deal with concrete materials prior to having to formulate abstract generalizations?	Yes ☐	No ☐
8. Do teaching strategies provide for variance in student abilities?	Yes ☐	No ☐
9. Do student activities provide for the integration of language arts?	Yes ☐	No ☐

10. Do lessons make use of knowledge students already have? Yes ☐ No ☐
11. Do student activities allow for practical application of skills? Yes ☐ No ☐
12. Do teaching strategies allow for the inductive development of generalizations from carefully structured examples? Yes ☐ No ☐
13. Is evaluation consistent with lesson objectives? Yes ☐ No ☐

At the beginning of this section a general outline was presented which provided an overview of certain factors which must be considered in organizing and developing integrated language arts programs. The following list highlights some of these factors with pertinent comments which should assist teachers as they develop and implement their programs.

FACTORS AFFECTING INTEGRATION OF THE LANGUAGE ARTS

Scheduling	1. Adequate blocks of time are required for an integrated language arts approach. Segmenting of the timetable into small blocks of time, e.g., 10 minutes spelling lesson/30 minutes reading class is a roadblock to integration. The teacher should, however, take care that adequate amounts of time are devoted to all components of the language arts.
Skills	2. Integration does not preclude the necessity for the instruction of specific skill teaching to individuals or small groups.
Materials	3. A readily available supply of instructional materials is required.
Materials	4. Cooperation with the librarian, easy access to the library and all audiovisual materials facilitates integration.
Materials	5. Texts ought not to be viewed as a total program but rather as tools within a program.
Grouping	6. Flexible grouping is necessary in an integrated program.
Teacher Communication	7. Close cooperation with teachers of a variety of subjects is essential if the language arts are to be integrated with other content areas. Where departmentalization is being used, particular care and attention must be taken to facilitate integration.
Student Evaluation	8. The use of continuous informal evaluation during instruction should be encouraged in addition to the final evaluation.
Unit Evaluation	9. Consideration should be given to factors mentioned in the guidelines for planning and the checklist for assessing instructional procedures.
Students	10. An integrated language arts approach is intended for all children regardless of ability.
Flexibility	11. In any unit, thematic or otherwise, flexibility should be exercised in terms of necessary changes to ensure student interest and effective learning.

SOME PRACTICAL CONSIDERATIONS

At all levels teachers must make provision for developmental integrated experiences in the language arts. Also, the relationship of the language arts to other areas of the curriculum must be noted. In determining the particular learning experiences teachers must base their selections on children's present and future needs and interests. Cooperative planning among teachers which focusses on long range goals and objectives as well as on more immediate needs will greatly facilitate program development. Children's contributions in selecting goals, planning how to attain them and in evaluating the results of their various activities are valuable and their active participation should be encouraged. Parents can provide assistance through sharing information about their children's interests and needs, preparing materials, helping with arrangements for field trips and in other specific ways which teachers would suggest.

The program objectives and the statement of content presented in Section I provide a framework to guide teachers' planning. Frequent reference to them should help ensure sequential development. Approaches to program planning must recognize how children use language in their daily lives.

Section V
Using Language in the Elementary School

FOCUSSING QUESTIONS

1. What are some of the basic considerations in the development of the skills of oracy?
2. How can children achieve literacy in the elementary school?

ORACY AND LITERACY — INTRODUCTORY COMMENTS

Opportunities to talk and listen facilitate children's use of language for a variety of purposes. Through one-to-one informal small group and large group interactions, children develop listening skills as they listen and respond to ideas. As they clarify, explore, state and re-state their understandings, children expand their language and extend their learning.

Activities which call for presentational situations assist in the continuing development of skills and appreciations. When the skills of oracy are taught in conjunction with the other language arts and the other subject areas, children's language and learning are enriched.

Section II of this guide contains useful information for consideration in setting up experiences for the development of oracy skills. Teachers will find it useful to examine the following comments within the framework provided by that section.

Children's oral language competencies and their continuing need to use language to satisfy their own purposes are significant factors in the development of abilities they need to comprehend and compose written language, Thus, the role of the school in helping children become literate, includes expanding on already acquired language learnings and uses.

The discussion on reading and writing focusses on some of the considerations essential to teaching and learning the competencies needed for the achievement of literacy in the elementary school.

In assisting children become fluent in the reception and expression of ideas in written form, it is necessary to develop a program which reflects the following:

- attention to the integrative aspects of the language arts
- awareness of the differences existing among the various components of the language arts
- provision for development of skills, appreciations and attitudes specific to each area
- application and use of skills across all of the content areas

For purposes of examining selected aspects of the role of oracy and literacy in the language arts program, the components are treated separately in this section. That they are treated in this way is not intended to suggest that the natural relationship among them is of little consequence.

LISTENING IN THE ELEMENTARY SCHOOL PROGRAM

Listening has been defined as the process by which spoken language is converted to meaning in the mind (Lundsteen, 1971). The amount of time children spend in listening and the role of listening in language and learning suggests the need for systematic instruction at all levels of the elementary language arts program.

Wilkinson et al (1974) point out that people are not good listeners and cite as one of the reasons for this the passive role of the listener. They indicate that one of the best listening situations is one that requires the listener to do something immediately with the information received, e.g., as in following directions or in participating in conversation. In commenting on the large amount of time spent in listening they stress the importance of the quality of listening and how it can be improved.

Listening as an essential component of the language arts program is developed within a carefully planned program which provides for the development of listening skills and habits. Such a program recognizes the natural reciprocity of listening and speaking and the relationships between reading and listening as receptive skills.

GUIDELINES FOR INSTRUCTION

The following principles are based on research and classroom practice. They should provide guidance in developing and teaching programs for the improvement of listening.

1. Both children and adults spend more time listening than they do reading, speaking or writing.
2. Listening skills can be improved with direct instruction.
3. Children have the best opportunity to develop listening in a receptive environment.
4. Correlations between intelligence and listening tests are generally substantial. However, factors other than intelligence are involved in listening.
5. Listening is vital to the act of speaking. Individuals speak to be listened to.
6. Listening and reading differ from each other with respect to situational and time contexts. They are alike in many ways, e.g., they are receptive processes and they have a common base.
7. Listening, or aspects of it can be measured.
8. Readiness which involves identification of purposes and review of relevant experiences enhances learning to be gained from listening.

LISTENING SKILLS

Children need to be taught the skills of listening. A number of skills lists are available. The following lists of general listening skills and critical listening skills developed by Lundsteen (1971) will assist in planning activities.

GENERAL LISTENING SKILLS OR GOALS

1. To remember significant details accurately.
2. To remember simple sequences of words and ideas.
3. To follow oral directions.
4. To understand denotative meanings of words.
5. To understand meanings of words from spoken context.
6. To listen, to answer, and to formulate simple questions.
7. To paraphrase a spoken message.
8. To understand connotative meanings of words.
9. To identify main ideas and to summarize (the who, what, when, where, why).
10. To listen for implications of significant details.
11. To listen for implications of main ideas.
12. To understand interrelationships among ideas expressed or implied and the organizational pattern of spoken materials well enough to predict what will probably come next.
13. To follow a sequence in: (a) plot development, (b) character development, (c) speaker's argument.
14. To impose structure on a spoken presentation, sometimes including notetaking, by: (a) realizing the purpose of the speaker, (b) remaining aware of personal motives in listening, (c) connecting and relating what is said later in the presentation with earlier portions, (d) detecting transitional words or phrases which refer the listener back or carry him along, (e) detecting the skeleton of main and supporting points and other interrelationships.
15. To connect the spoken material with previous experience.
16. To listen, to apply, and to plan action.
17. To listen, to imagine and to extend for enjoyment and emotional response (includes appreciation for aesthetic, artistic, dialectic richness, felicity of phrasing, rhythmic flow).

CRITICAL LISTENING SKILLS

1. To distinguish fact from fancy, according to a criterion.
2. To judge validity and adequacy of main ideas, arguments, hypotheses.
3. To distinguish well-supported statements from opinion and judgment and to evaluate them.
4. To distinguish well-supported statements from irrelevant ones and to evaluate them; to sort relevant from irrelevant information.
5. To inspect, compare, and contrast ideas and to arrive at some conclusion in regard to them, e.g., the appropriateness and appeal of one descriptive word over another.
6. To evaluate use of fallacies such as (a) self-contradictions, (b) "skirting" the question at issue, (c) hasty or false generalization, (d) false analogy, (e) failure to present all choices, (f) appeal to ignorance.
7. To recognize and judge effects of devices the speaker may use to influence the listener, such as: (a) music, (b) loaded words, (c) voice intonation, (d) play on emotional and controversial issues, (e) propaganda, sales pressure, i.e., to identify affective loading in communication and evaluate it.

8. To detect and evaluate bias and prejudice of a speaker or point of view.
9. To evaluate the qualifications of the speaker.
10. To plan to evaluate ways in which the speaker's idea might be applied in a new situation. (p. 53)

There is some overlapping between the general and the critical listening skills. However, the critical listening skills are based on general listening abilities. For example, inability to identify main ideas or understand word meanings will adversely affect children's ability to make judgments or to evaluate.

LISTENING AND READING

The relationships between listening and reading have implications for classroom practice. Lundsteen (1976A) identifies five broad areas which indicate what the links between listening and reading mean for classroom practice.

1. **Readiness for school learning.** Teachers need to be aware of children's general readiness to learn during both listening and reading instruction.
2. **Relaxed social situation.** Both reading and listening develop in a classroom environment which is supportive of children's social interactions. Use of familiar ideas, concepts and materials as a basis for further learning contributes to a trusting, accepting atmosphere.
3. **Units of comprehension.** The unit of comprehension is the phrase, the sentence, the paragraph and the whole unit of discourse, in context. Thus, sources for teaching should include original stories, dramatizations, children's literature and other products of children's language rather than a heavy reliance on drills and drill-type exercises.
4. **Common or analogous signals.** Both listening and reading use signals. For example, pauses and intonation in oral language can be associated with punctuation marks in reading. An understanding of these features and any correspondences between them enhances both listening and reading.
5. **Critical thinking and emotional aspects.** Listening and reading may take place in either individual or social situations and with varying effects. Analytical and critical thinking processes may function better when one is reading as an individual. The group situation may be best for stimulating appreciative, emotional and creative reactions. Awareness of the kinds of reactions different situations evoke will assist teachers in designing appropriate activities.

LISTENING CENTRES — A WAY TO INDIVIDUALIZE INSTRUCTION

The provision of a central area where children can go for the specific purpose of working on the development of listening skills has been shown to be an effective procedure even with very young children. Tape recorders, record players, collections of tapes and records, books and worksheets are the materials which are provided to help children listen better. The content should include material from all subject areas. Activities should appeal to children's interests and provide not only opportunities for skill development but for listening enjoyment and appreciation as well. As an area for participating in activities designed to promote listening abilities, the listening centre is adaptable to large group, small group and individual instruction.

EVALUATION OF LISTENING

Improvement of listening abilities depends on obtaining information about how well children listen and how well they are progressing.

USE OF INFORMAL TECHNIQUES TO EVALUATE LISTENING SKILLS.

On-the-spot observations and careful monitoring of children's responses during class activities will provide significant information concerning children's listening abilities. Informal reading inventories which are used as listening inventories, pupil-teacher conferences, use of checklists to observe behaviours and teacher-made tests are procedures which will help in the assessment and improvement of listening abilities.

Pupil participation in evaluation is important. Even very young children can help develop standards for listening and use them to make checklists which will help them evaluate how well they listen. Individual or class logs which record children's listening activities will help in determining the value of listening in their lives as well as provide the information needed to assess skills and attitudes.

STANDARDIZED TESTS

Relatively few standardized listening tests are available. Teachers should consult the *Seventh Mental Measurements Yearbook* referred to in Section III.

A recent interesting test has been developed by Wilkinson (1976). The test emphasizes the richness and variety of the language with which children are involved. Thus the subtests deal with such factors as: ability to follow and to understand a piece of fairly informal exposition; ability to infer missing parts of a conversation from what is actually heard; ability to understand differences in meaning brought about by different emphases is speech; ability to detect the appropriateness of the spoken language used in various situations; and ability to detect the relationships existing between people from the language they employ. Although the test is applicable to children of ten years and older, the manner in which listening is assessed provides useful information for teachers of younger children.

CONCLUSION

Many opportunities for teaching listening are available throughout the school program. In addition to activities which focus upon the specific listening skills many of the regular classroom activities provide for learning and applying listening skills. Both the cognitive and affective dimensions of listening relate to all areas of the curriculum.

CHILDREN AND ORAL LANGUAGE

The oral language program should help children:

- to understand their world and to share its meaning with others;
- to think about their own ideas and those of others;
- to confront new ideas;
- to develop personally and socially;
- to listen to others;
- to prepare for reading and writing;
- to stimulate creative action and response.

In planning oral activities to accommodate growth in these areas, teachers will find that the language growth patterns described in Section II will provide a useful framework.

INSTRUCTIONAL PRACTICES

In every class there are children who immerse themselves in language activities. On the other hand, there are others who are reluctant participants. Appreciation of the range of differences as well as the quality of the differences is basic to planning an effective oral language program. The starting point for the program is the children's language. In furthering its development children must have many opportunities to use, practice and experiment with their language. Practices which will encourage children to participate in all kinds of talking and listening include:

— providing a variety of formats for talking
— selecting/providing experiences for children to talk about
— grouping children who have common experiences and interests
— using appropriate questioning strategies
— permitting children to question and explore
— encouraging children to observe and listen
— maintaining a warm, friendly classroom
— establishing guidance for observing courtesies
— appreciating and sharing in children's talk efforts
— allowing children to help in planning and evaluating
— providing instructional materials which will elicit oral responses

All of the above activities involve children in the oral sharing of stories, poems, humour, reports and ideas. Sharing through pantomime, puppets, formal presentations, informal discussions and so forth is an important dimension of language growth. As result of many experiences with audiences, both small, personal ones or larger, more public ones, children develop:

- an awareness of the importance of structuring what they say
- greater social skills
- increasing fluency of expression
- greater skill in listening
- concern for other points of view
- greater ability to use and interpret facial expressions and gestures
- increasing skill in clarifying and expanding ideas

In developing these abilities, children learn how to adapt to different audiences for different purposes; a much needed skill in school and society.

LEARNING ACTIVITIES IN THE ORAL LANGUAGE PROGRAM

Hennings (1977) identifies four categories of oral language activities which are useful for elementary school children:

1. Oral encounters with stories and poems
   - listening to stories and poems presented by the teacher, peers or media
   - telling stories, riddles and jokes
   - dramatizing and pantomiming
   - choral speaking
2. Oral composition and dictation
   - oral composing in teacher-directed groups
   - oral dictation by individual children
   - composing in small groups
   - editing in groups or pairs
3. Discussion and informal talk
   - sharing information and ideas
   - reacting to classroom events, films, pictures, books
4. Language Play
   - playing with words, sentences, meanings
   - brainstorming words to find which ones to use in writing

SMALL GROUP DISCUSSION

Small-group discussion is a form of language interaction which gives children considerable scope in developing language, thinking and social skills. James Moffet (1976) says:

> Small-group discussion should be a staple, significant classroom process given the same kind of importance and commitment afforded reading or writing activities. It is through discussing that learners face the challenge of defining, clarifying, qualifying, elaborating, analyzing, and ordering experiences, concepts, opinions, or ideas, thereby developing their thinking and verbalizing skills for reading and writing. (p. 74)

Topics for discussion should extend over the whole range of children's interests and may include issues from other curriculum areas, problems which are relevant to current concerns inside and outside school and responses to stories and poems. Prior to discussion, the topic should be clearly defined and understood by the children. Although children should feel free to express their thinking and to participate as well as they can, they should be familiar with the general procedures for discussion and adhere to the expected courtesies.

In selecting topics for discussion, teachers may find it useful to refer to Halliday's relevant models of language and to Joan Tough's classification of the uses of language (Section II).

QUESTIONING STRATEGIES

Questions posed by both the teacher and the children enhance the value of the discussion. The teacher's role in asking questions is an important one, for the questions will determine the level of the children's thinking. Lundsteen (1976A) offers four categories of objectives which will help teachers structure questions. These are:

- initiating and focussing questions, e.g., what is it about?

- clarifying and extending questions, e.g., can you give an example?
- lifting and evaluating questions, e.g., what other steps could you take?
- summarizing questions, e.g., what have we decided so far? (p. 162)

Lundsteen cautions against taking the children through the levels implicit in the objectives too quickly. It is important that children do not proceed from fairly concrete mental operations to more abstract ones without adequate preparation.

SPEAKING SKILLS

The development of appropriate speech skills is an important factor in oral communication. Petty et al (1977) identify the following abilities as essential to language competency and suggest that they require sustained attention throughout schooling.

1. To participate in informal as well as formal situations that involve exchange with others without being either overly dominant or reticent.
2. To speak distinctly and to articulate sounds clearly.
3. To use volume, pitch, tone and rate appropriate to the audience and the occasion.
4. To use suitable gestures and facial expressions. (p. 90)

EVALUATION

As in other areas of the language arts, children's self-evaluation is an integral part of assessment of children's progress. Through use of checklists, tapings of conversations, discussions and presentations, children will develop insights which will facilitate continuing interest and growth in their language.

A FINAL COMMENT

The role of the teacher as a co-creator in the communicative process is described by Bromvich (1972).

> Listen, listen, listen to the child, not only to the words he is saying but to what he is trying to convey. When adults sincerely listen to a child, especially if he comes from a home where he is not used to being listened to, he finds new pleasure in language. Being listened to means that he is important enough to be listened to — what he says is important to someone — therefore he is important to someone — he will upgrade not only himself as a person in his own eyes, but also his verbal utterances; his language all-of-a-sudden has a new importance — among other things it has become a means toward greater self-esteem. (p. 809)

VIEWING AND THE LANGUAGE ARTS

Viewing in the language arts program should focus on understanding and responding to experiences which are organized and communicated visually. The media for communication include, among others, films, slides, pictures, television, videotapes and filmstrips. In dealing with visual experiences, children need:

- to attend to visual presentations
- to identify what is seen
- to comprehend what is seen
- to relate what is seen to past experiences
- to evaluate what is seen
- to use what is seen to develop new learnings
- to express meanings visually

INTEGRATED ACTIVITIES

In integrating viewing into the language arts program, it is necessary to take full advantage of what visual communication has to offer and to use visual and verbal communication to develop and reinforce each other. The following activities may be adapted in order to provide opportunities for children to develop the visual competencies mentioned above.

- viewing a series of pictures and discussing the theme
- planning graphic displays
- preparing a script to accompany a series of slides
- collecting magazine pictures and interpreting them
- writing and illustrating stories
- ordering pictures to tell a story and writing a sentence telling a story of the arrangement
- reading picture books
- developing slide-tape presentations
- viewing a single slide and describing what it communicates in writing
- preparing sets of photographs dealing with hobbies, sports, field trips or other areas of interest
- viewing a film which presents imagery without narration and discussing the settings and story lines evoked by the film
- examining pictures displaying different emotions and interpreting the various moods and feelings they portray
- listening to a description and drawing a picture of it

VIEWING FILM IN THE LANGUAGE ARTS CLASS

The potential of film in the provision of valuable and enjoyable learning experiences is sometimes not realized because children are unaware of the purposes of a selected film and/or have little or no opportunity to react to it. The effective use of film in the classroom depends on developing techniques which are simple to implement and provide a structure for responding and reacting.

Ruth (1978) presents a four-stage model for viewing and reacting to film. Questioning techniques are used at each stage and the discussion emphasizes the children's responses to the film. The first stage is "seeing" and questions deal with telling what happened, e.g., *What did you see?* The second stage is "thinking" and questions such as, *What do you think it means?* or *What is your interpretation of what you saw?* focus on interpretation and the construction of personal meaning. The viewers are free to explore the content of the film in the light of their individual backgrounds. There are no 'wrong' answers but children are required to remain faithful to the film. During stage three, "feelings" are examined and shared. *What did you feel during the film?* is an invitation to share responses, to clarify personal reactions and to develop understandings about the feelings of others. Some children may prefer not to become too involved at this stage and should have the option not to participate. The fourth stage, "judging" has to do with exercising critical thinking. At this stage *Did you like it?* allows for examination of the film in a critical sense. Children can develop greater understanding of the motivation of others, examine the bases for their opinions and given reasons for their reactions.

When children become familiar with this basic sequence, they need not always start at stage one. Stage two or stage three may be more appropriate starting points for some films.

PURPOSES OF VISUAL COMMUNICATION

Messages which are communicated either verbally or visually can be categorized according to purpose. Fransecky and Debes (1972) identify purposes of communication and present ideas for achieving those purposes visually. Some of them are:

Definition — through use of pictures. A collection of such definitions would be a pictionary.

Description — through pictures which show whatever aspect of an action or concept is to be described.

Enumeration — through use of a series of photographs, each one representing one individual or item in a situation.

Spatial Arrangement — through arranging pictures over an area that corresponds approximately to the location of the real item or individual within the real space.

Comparison — through pictures which indicate a point of view or points of view which emphasize the differences.

Categorization — through pictures which call for comparison of visual aspects of individuals or things and the selection of identical features.

Involvement in activities such as the above allows children an excellent opportunity to discuss the ways in which the same ideas could be expressed verbally. Thus, children will be able to develop greater understanding of the relationships between visual and verbal language.

THE CLASSROOM ENVIRONMENT

One way to motivate children to attend to and respond to messages presented in pictorial form is to make the classroom visually enticing and attractive. Teachers can select and display pictures which challenge children to become in-

volved in interpreting their meanings. The involvement of children in preparing collages and bulletin board displays will help them focus on making visual statements which express their own feelings and bring new meanings to others.

EVALUATION

Tests are not available for measuring competencies related to visual comprehension and production. Therefore, teachers will need to rely on informal techniques to obtain appropriate information concerning the development of those skills which are amenable to assessment. Procedures which involve the children will provide additional opportunities for them to maintain their interests and to assist in planning relevant activities.

Evaluation should be in terms of objectives and should focus on such aspects as children's ability to understand visual communication at literal and interpretative levels and to translate visual language to verbal language.

CONCLUSION

The place of viewing in the overall language arts program is an important one. Children's active involvement in a variety of visual experiences cannot but help to enhance language development and learning.

READING IN THE ELEMENTARY SCHOOL

We begin with the young reader and the book. We look at them together and are disposed to believe that we understand what is the traffic between them, the operation of the one on the other. Although he moves scarcely at all, the reader may be in rapid flight across time and space, or deep in some exploration of himself. Silent as he is to the onlooker, the author speaks to his reader as clearly as if he were present. The relationship between them is made and sustained by a mutual agreement that the one should tell and the other should interpret the telling in a way that seems like listening.

(*Meek, Warlow and Barton,* 1977, p. 7)

CHILDREN LEARN TO READ — AN OVERVIEW

Reading is a cognitive process as well as an affective process. The reader is expected to perceive images on the printed page, decode these into meaningful sounds, identify percepts, generalize concepts, recall information, analyze, synthesize and evaluate. But as the reader interacts with the print he will also apply his ideas to new situations which will involve his feelings, interests and beliefs.

Though each child is unique in his abilities and his progress in learning, all children progress through certain common stages of reading development. In the beginning stage, the child gains the basic word recognition skills as well as an understanding of what he reads. The child should then proceed through an interpretive stage where he learns to draw inferences and make generalizations and then finally he will develop and/or refine his skills in critical thinking. It is not intended that these skills be developed in isolation nor in mutually exclusive stages but, rather, that they will be part of the total communication process. There will certainly be some overlap of stages since thinking skills pervade the word recognition area and critical thinking will probably occur in oral language communication before it occurs in reading.

Both oral and silent reading fluency will need to be developed. It is expected that oral reading will receive more emphasis at the beginning stage so that the teacher can check on progress but this should readily give way to an emphasis on silent reading. Oral reading, without the undesirable aspects of reading round the class, can be developed through having children read plays, magazines and their own written work to an audience. Silent reading, being essentially an individual activity, is understood as communication between the reader and author. It will require an adequate background of experience as well as appropriate word recognition and comprehension skills. Children will need to be taught to adjust their reading rate to fit their purpose. Children must learn that reading encompasses meaning, critical evaluation and appreciation.

Since reading is a part of the communication process and is closely related to the other language arts, it should be taught in conjunction with listening/viewing, speaking and writing. It should be recognized that limitations in the child's oral language development, in language patterns and vocabulary, will restrict his reading progress. It should also be recognized then that rich experiences are the basis of an adequate language arts program.

WORD RECOGNITION

The ability to decode printed words is essential to reading for meaning. One point of view suggests that the process of decoding is not reading, but rather one component of the reading act. Hence, it is not an end in itself, but rather the means to an end; the understanding of printed material. Decoding skills include the development of a sight vocabulary, ability to use context clues, facility in applying phonic and structural analyses and knowledge in the use of the dictionary.

COMPREHENSION

Reading is an active process which integrates many different skills. The following lists have been developed by Jenkinson (1973). She suggests that the lists should be used by teachers as a means of checking that all competencies are covered.

The skills are identified according to levels and teachers are advised to select those which are appropriate for their pupils.

Construction of Meaning. The skills listed in this level are basic to all other levels of comprehension and are essential to the construction of complete meaning. The abilities which must be developed are:

- to recognize and understand words or groups of words that are meaningful as units; to recognize ever increasing groups or units of words; this includes word meaning, paragraph meaning, meaning of continuous written discourse (prose and poetry);
- to realize the appropriate vocabulary of meanings and to understand nuances of meanings between words;
- to detect figurative language and well-turned phrases and interpret the effect upon meaning;
- to recognize the function of grammar and syntax in controlling meaning;
- to interpret typographical devices as clues to meaning;
- to grasp the literal meaning, or to understand direct statements made by the author;
- to identify parallel statements;
- to recognize paraphrases;
- to identify things mentioned most frequently;
- to recognize topic sentences and where divisions might come in a single paragraph;
- to state the main topics of separate paragraphs;
- to understand the main idea in a passage;
- to follow the sequence of ideas and to anticipate this sequence;
- to understand the basis on which a passage is organized.

Interpretation of Meaning. The skills in this area relate to implied and inferred meanings. In order to get meaning at this level, the reader must be able to interpret the passage in the light of the context and of his own previous knowledge and experience. The abilities needed for understanding at this level are:

- to understand the meanings of words and to realize the effect of the context upon meaning;
- to understand why the author included or excluded certain things;
- to assess the relevance of the materials;
- to summarize the passage;
- to select a suitable title;
- to identify the type of passage, e.g., fiction, history, factual, description, exposition, etc.;
- to be able to recognize and state the author's purpose in writing;
- to establish a purpose for reading;
- to keep the question or problem in mind while reading for the answer;
- to see the motives of the author;
- to draw and support conclusions;
- to make inferences or predictions;
- to identify the tone of the passage;
- to determine the author's attitude towards the reader.

Evaluation of Meaning. Development of the skills in this area permits the reader to react critically to what is read. The following abilities must be developed to obtain meaning at this level:

- to appraise the passage for its ideas, purpose and presentation;
- to maintain an objective attitude which demands proof and checking of sources;
- to recognize objective evidence and to distinguish between fact and opinion;
- to be aware of basic assumptions the author expects the reader to take for granted;
- to make critical judgments; such as, (a) to evaluate statements that conflict with or contradict one another, or (b) to judge if an argument is supported;
- to identify a valid objection not answered by the author;
- to detect special pleading such as emotional appeal or propaganda;
- to judge the effectiveness of devices used by the author, e.g., metaphor, simile, rhetorical questions, etc.;
- to understand that materials will differ greatly in validity and reliability because of the time written, pressure of circumstances, bias of writers and many other factors. (pp. 46-47)

VOCABULARY DEVELOPMENT

Comprehension of sentences and paragraphs naturally requires understanding of the words in them. The high correlation nearly always found between vocabulary and comprehension points to the importance of attending to vocabulary growth at all levels of reading instruction. When children have ample, precise and rich meanings for words they have the necessary concepts to draw upon in the thinking required

for fluent reading. When their word meanings are vague and lack precision children are unable to understand either spoken or written language.

Each child has several vocabularies and while there is overlapping among them, they may contain different words. For example, young children's listening and speaking vocabularies are generally larger than their reading and writing vocabularies. As children mature and develop their reading ability, reading and writing vocabularies grow and may eventually exceed their listening and speaking vocabularies.

Sometimes children use words for which they have little understanding. For example, children may use large and interesting words because they heard someone else using them and they liked the sound of them. Even the fact that they may be used appropriately does not guarantee knowledge of their meaning. Certain relationship words such as *beside, over, between,* and *on* may cause considerable difficulty for some children in terms of meaning and subsequently in recognizing them in print.

One reason for vague meanings on the part of children may be that they have incomplete concepts. Because of lack of experience or insufficient opportunities to talk about experiences children may have fewer words to express their ideas. Moreover, the words they do have lack richness and precision.

Children's vocabulary growth needs to be developed in terms of the number of words, depth of meaning and multiple meanings.

GUIDELINES FOR EXPANDING CHILDREN'S VOCABULARY

1. Provide experiences in which new words and their meanings are absorbed quickly and easily. Children need exposure to words in a variety of practical situations and in a variety of contexts.
2. Discuss meanings of words.
3. Ask questions which will help children focus their thinking.
4. Tell and read stories. Children learn to attach fuller meanings as they develop fuller concepts.
5. Direct brainstorming activities by posing questions which elicit lots of words and ideas.
6. Have children develop vocabulary charts which can be used to prepare a class thesaurus.
7. Use pictures to clarify meanings and assist recall.

BEGINNING READING INSTRUCTION

A recent article (Adams, Anderson and Durkin, 1978) offers a brief overview of some of the current thinking relating to beginning reading instruction. According to one point of view, reading is "bottom-up" processing. Children learn to read by learning what letters do and by developing expectations for the words the letters spell. As children decode words they develop additional expectations for the links between the words and what meanings will result. In contrast to bottom-up processing, another view of reading supports the interpretation of reading as "top-down" processing, whereby children use their knowledge of language and background of experience to test hypotheses in order to gain meaning. Another conceptual framework focusses on reading as an interaction between bottom-up and top-down pro-

cessing. Thus, teaching children to read involves the simultaneous development of word recognition and the abilities needed to understand the printed page.

Both in the areas of research and classroom practice, there is a growing emphasis on understanding the reading process in order to facilitate the teaching and learning of it. At the present time, while much needs to be learned about reading, considerable information is available. Teachers are encouraged to link what they know about children and their language to what they know about reading. In addition, a well-balanced program which attends to the continuing development of word recognition and to the development of strategies for understanding what is read in meaningful contexts will help children become fluent readers.

READING READINESS

Children's readiness for beginning reading instruction is a combination of many factors. At school entrance there are notable differences in children with regard to their attitudes, interests and competencies. Therefore, they will not benefit from a program which assumes similarities which are not present. Initial reading instruction, then, must take into account differences among children.

Readiness for beginning instruction should focus on: (a) expanding the child's background of experience through opportunities to listen and observe, a part of which relates to visual and auditory perception; (b) opportunities to converse with teachers and peers using new vocabulary and gaining oral language competence; (c) opportunities to handle books and view their contents while gaining an appreciation of communication through the written medium and the interpretation pictures; (d) opportunities to develop eye-hand coordination through the use of writing, drawing and cutting tools.

Sometimes teachers use reading readiness tests to evaluate prereading competence. The information gained from the tests is useful to a limited extent and should be used as one of many sources of information in meeting the instructional needs of the children. The most valuable and valid information is obtained through careful observation of classroom behaviours.

In determining reading readiness teachers will need to consider to what extent each child:

1. understands simple stories in reading or telling situations;
2. shows interest in picture books and simple story books;
3. concentrates on language related tasks;
4. expresses ideas clearly and accurately;
5. understands simple directions;
6. remembers events of a story in sequence;
7. anticipates ideas and events when listening to a story;
8. retells a simple story;
9. demonstrates visual discrimination abilities with letters and words;
10. distinguishes similarities and differences in the sounds of words;
11. indicates sensory-motor control in tasks such as colouring and drawing.

The concept of reading readiness is usually applied to children in the initial stages of learning to read. As children progress through school differences become greater. Moreover, new demands are made on children at succeeding levels of learning. Thus, preparation for reading or reading

readiness is essential to children's continuing development at all levels. Adequate preparation involves:

- developing basic skills necessary for the task;
- stimulating interest in the reading materials;
- building a background of understanding relating to the material to be read;
- providing a purpose for reading.

ORAL READING

Oral reading is part of the overall reading program and should be developed along with silent reading. During their school years children find themselves in situations which require them to read aloud for an audience. In fact, throughout life, many individuals are required to read orally in order to give information or provide enjoyment for others. Children need to use oral reading in functional situations so that they will develop self-confidence and the appropriate speaking abilities to interpret meaning to others.

Suggested activities for oral reading in the classroom are:

- reading announcements
- choral speaking
- reading stories and poems to others
- dramatizing
- taping reports

Prior to reading for an audience, children should have sufficient time to read silently so that they may become familiar with the overall meaning and check unknown words and pronunciations. In some instances oral reading is interspersed with silent reading for a specific purpose, e.g., to verify facts and answer questions by reference to a passage.

Oral Reading as a Diagnostic Technique. Oral reading may be used to evaluate efficiency in the use of word recognition techniques, to measure accuracy of oral reading and comprehension of material read. Through listening to a child read the teacher may obtain specific information about processes used in silent reading.

QUESTIONING THE READER

The use of well-formulated questions help children to think and develop feelings about the material they read. Hennings (1978) suggests a thinking processes hierarchy for guiding children's understanding. The levels are as follows. The selected questions are based on the fable "One Good Turn".

Translations: Read the driver's statement to the old woman, using your voice the way the driver must have used his.

Interpretations of Main Idea, Story Relationships, Story Sequences: Why did the man help the driver of the cart?

Applications: Describe someone to whom you could apply the word *generous*.

Analyses: How are the incidents in the story related to the title "One Good Turn"?

Syntheses: Let's compose a fable that leads to the conclusion "one good deed deserves another".

Evaluation: Which act of all in the story was the kindest one?

Emotional Reactions: How did you feel when the boy turned away the reward? (p. 446)

READING IN THE CONTENT AREAS

As children progress through school their changing interests and expanding curriculum needs require that they learn how to adapt their reading skills to the subjects in the curriculum. Children's ability to read well generally does not mean that they can read at the same level in the content areas. The nature of the content, ways of thinking about it and the manner of presentation differs from one discipline to another. Consequently, different reading skills are needed to deal with each of the subjects in the curriculum.

The following practices are suggested for making content area reading easier for children in the elementary grades:

1. Know the reading levels of the children.
2. Know the readability levels of the subject area materials.
3. Familiarize the children with the writing style specific to a discipline.
4. Teach children the study skills they need for effective learning in the different content areas.
5. Show children how to use reference materials.
6. Prior to studying a specific topic prepare the students by:
   - — familiarizing them with the materials or text
   - — teaching or reviewing concepts and vocabulary
   - — reviewing any accompanying graphic aids
   - — setting definite purposes for reading.

Following the reading of the material the children should discuss the selection in terms of the purposes set. The use of questions to guide reading will help children to direct their thinking. A skeleton outline to be completed after reading is another useful technique for structuring information obtained from reading and discussing.

Differentiating Instruction. Grouping children according to interests encourages participation. Providing materials at different levels on given topics will provide for different reading abilities. Different purposes may be set for different students. The more fluent readers may read to evaluate a passage while the less skilled may read for specific information.

SELF-CONCEPT AND READING

Children's perceptions of themselves as persons and what they believe they can do affects reading attitudes. Learning activities and situations which enhance children's self-image

may serve to improve their attitudes towards reading and to increase reading abilities. There are a number of ways in which the classroom teacher may help children to think well of themselves and to have confidence in what they do. The following practices have been found effective:

- accepting children as they are
- listening to children talk about themselves and responding to them
- making positive comments
- sharing an individual child's achievements with others
- involving parents in children's learning
- Providing for individual contributions to class activities
- valuing children's efforts
- relating children's present progress to their past achievements
- using children's interests in planning lessons and activities
- matching children and instructional materials
- permitting children to share in planning and evaluating

INFORMAL ASSESSMENT OF CHILDREN'S READING ABILITY

Assessment of children's reading is important if teachers are to know what to teach and when to teach it. There are many tests and techniques available for purposes of gathering the information needed to determine children's reading status. Perhaps the most valuable information can be obtained from informal checking of children's daily reading activities and observation during everyday happenings in the regular instructional period. From these activities information about children's skill development, use of language, performance during oral reading, response to stories and poems is readily available. Observing children in various free reading situations can provide clues to attitudes and interests. Teachers will find that checklists and rating scales will help to keep observations precise. The information gained from use of the foregoing procedures can be used immediately to prevent small problems from becoming larger and to provide for the continual growth of all the children.

CONCLUSION

Learning to read proficiently is a major task of the elementary school. What is read is also an important consideration for teachers. The next pages treat this issue in the context of literature in the language arts program.

LITERATURE IN THE ELEMENTARY SCHOOL *

A planned literature program is an integral part of an integrated language arts curriculum. The major thrust of the program is toward the provision of rich literary experiences for children to enjoy and respond to in a variety of ways. In addition to enjoyment, which is one of the greatest values literature has for children, Huck (1977) lists some other benefits:

- literature has the power to influence children's lives

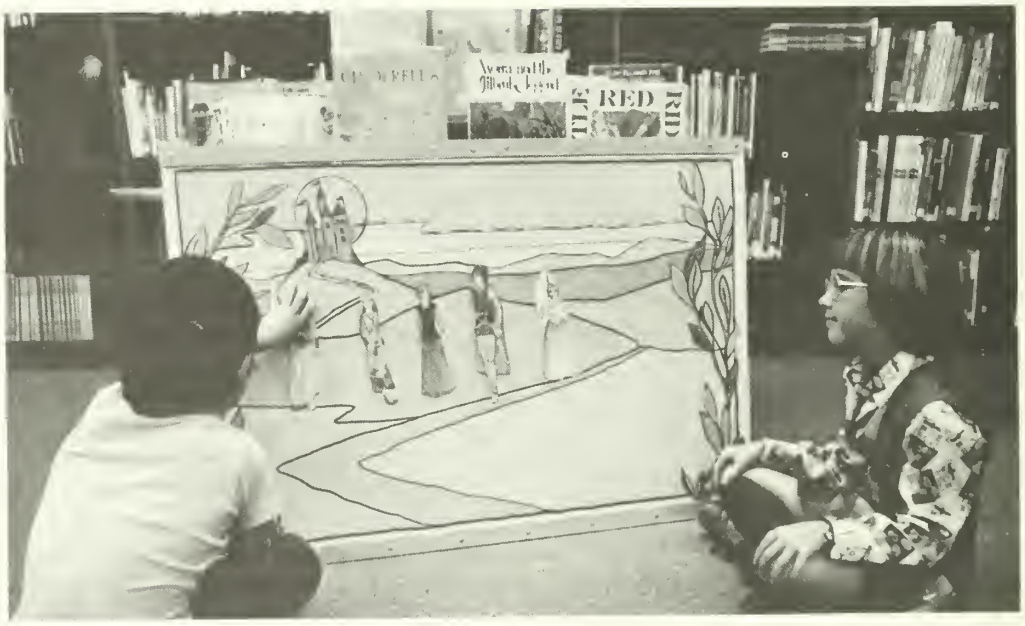
*This section on children's literature draws from a paper written by Louise Nordin under contract to Alberta Education.

- literature can extend children's imaginations and lets them look at the world in new and different ways
- literature educates and adds new dimensions to children's lives (p. 365-366)

INTRODUCING CHILDREN TO BOOKS

Children should have access to books which represent variety in genre and theme and which appeal to a wide range of interests and reading abilities. Georgiou (1969) identified seven categories of literature which are necessary to an elementary school program. Although there is some overlapping among categories, teachers will find them useful since they suggest the broad range of literary experiences to which children should be introduced.

- picture books and picture story books
- poetry
- folktales, fairy tales, myths, legends and fables
- fantasy
- historical stories
- realistic stories
- informational literature (including biography)



LITERATURE AND CHILDREN'S DEVELOPMENT

Knowledge of children's development can assist in selecting books, providing curriculum experiences, and understanding children's responses to literature. Piaget's stages of cognitive development should help in anticipating and understanding the intellectual level of children's preferences and how they relate to stories and interpret characters and events. Moral decision-making in a book should match the moral development level of the potential reader or listener. Otherwise the book may be rejected.

Books for Ages and Stages, a chart developed by Charlotte Huck (1976, pp. 31-36) describes some characteristic growth patterns, suggests implications for book selection and lists some suitable books for particular stages of development.

KNOWING BOOKS

The role of literature in broadening interests and creating new ones suggests that children need guidance in developing tastes that change and deepen literary interests. Knowledge of books and the essential qualities of different types of literary expression are necessary in bringing children and books together.

Arbuthnot (1972) suggests that the following elements are significant in determining children's response to stories:

1) Setting — where and when the story takes place must be vital to and supportive of story, characterization and theme.
2) Point of view — the storyteller must be chosen wisely by the author so that it unifies all the other story elements.
3) Characters — who they are and how they are revealed must be credible and convincing.
4) Plot — what happens in the story must be related to the theme. The actions should occur in logical sequence building to a climax and solution of conflict or problem.
5) Theme — the main idea of the story should appeal to children and relate to their experiences.
6) Style — the ideas should be expressed simply, directly and in a manner appropriate to the subject and characters, creating mood and atmosphere with selective detail and imagery.

Knowledge of how the above elements are developed and interwoven and what their particular appeal is to children at different stages in their development will greatly assist teachers in story selection.

POETRY

Children enjoy the language of poetry. From their earliest years they respond to its rhythms and patterns. This initial appeal of the poetic form should be sustained throughout schooling. Properly nurtured, it will offer much literary enjoyment throughout life.

The school has a special role to play in developing children's appreciation of poetry. Through listening to and writing all kinds of poetry, children can share in a pleasant language experience, hear familiar experiences expressed in a unique way and grow in their appreciation of the images and symbols available in poetry.

CHILDREN'S PREFERENCES IN POETRY

A recent study (Terry, 1974) carried out at the upper elementary level resulted in the following conclusions:

1. Children's poetry choices have remained stable and consistent throughout the years.
2. Children dislike poems which are difficult to understand.
3. Children like poems which tell stories and/or have a strong element of humour, deal with enjoyable, familiar experiences, and are contemporary rather than traditional.
4. Three poetic elements especially favoured by children are (1) rhyme, (2) rhythm and (3) sound.
5. Interest in poetry begins to decline from the fourth grade onwards.

As a result of the above, Terry suggests the following implications for teachers:

1. Read and share poems with students throughout the academic year.
2. Make books of poetry readily accessible to children.
3. Provide listening centres with cassette tapes and records.
4. A rich poetry environment should stimulate some children's interest in writing their own poems.

A review of the literature from the 1920's to the present relating to children's poetry preferences resulted in the following conclusions:

1. Children are the best judges of their preferences.
2. Reading texts and courses of study do not often include children's favourite poems.
3. Students tend to prefer poems that contain humourous content; the nonsense of some limericks seems to be especially enjoyed.
4. A poem enjoyed at one grade level may be enjoyed across several grade levels.
5. Children do not enjoy poems they do not understand.
6. Thoughtful, meditative poems are frequently disliked by children.
7. Some poems appeal to one sex more than another; girls tend to enjoy poetry more than boys.
8. New poems appear to be preferred over older, more traditional ones.
9. Literary merit is not necessarily an indication that children will like a poem.

(Terry, 1974, pp. 10-11)

The above findings indicate that the selection of poems can be critical in terms of children's enjoyment and suggest certain guidelines for classroom practices:

1. Children should have many experiences with poetry of all kinds.
2. The content of selected poems should appeal to children's interests and relate to familiar experiences.
3. Children should have opportunities to respond to the rhythm of poetry by acting them out or by clapping their hands.
4. Activities which help children explore meanings and relate them to real life increase poetry appreciation.
5. Experiences involving children in writing poetry will enhance their understanding and enjoyment of it.

Magazines for Children. A rich variety of periodicals belongs in every school. They appeal to children with widely varying abilities. Also, they add interest and variety to classroom and learning resource centre collections. As sources of material for the literature program, they are entertaining and informative. Criteria for magazine selection include excellence in style and illustration, value in content, absence of cultural bias, good format and appeal to children.

Even primary children should learn how magazines differ from books, understand some purposes of magazines, discover the varied content in each title and begin to appreciate the value of retaining and referring to back issues.

Magazines which have wide appeal to children include *Cricket, Canadian Children's Magazine, National Geographic World, Owl, Ranger Rick's Nature Magazine* and *Zooz Nooz.*

SELECTION AIDS FOR LEARNING RESOURCES

In making decisions about what books to read or buy, teachers will find it useful to consult selection aids which have been prepared by individuals who are knowledgeable in the field of literature. The following list includes some aids which teachers should find helpful.

Canadian Books for Children, ed. by Irma McDonough. University of Toronto Press, 1976.

Good and Inexpensive Books for Children. Association for Childhood Education International, 1972.

In Review: Canadian Books for Children. Ontario Ministry of Culture and Recreation. Provincial Service. (Periodical).

The Bookfinder: A Guide to Children's Literature About the Needs and Problems of Youth Aged 2-15, by Sharon S. Dreyer, American Guidance Service, Minnesota, Minn., 1977.

Elementary School Library Collection, 11th. Edition, edited by Phyllis van Orden. The Bro-Dart Foundation, New Brunswick, N.J., 1977.

THE USE OF MULTIMEDIA

The use of audiovisual materials in the literature program adds another dimension of understanding and enjoyment. For some children, literary experiences may begin with a film or filmstrip. Singly or in combination, media use may:

— follow-up, reinforce, or extend first experience; e.g., *The Stonecutter,* (film, Weston Woods);

— encourage children to think imaginatively; e.g., *Gilberto and the Wind* (film, or filmstrip and tape, Weston Woods);

— tell a story; e.g., *The Tomten* (filmstrip and tape, Weston Woods);

— introduce a poem, story, or book; e.g., *Attic of the Wind* (filmstrip and tape, Weston Woods);

— provide background; e.g., *Mr. Shepard and Mr. Milne* (film, Weston);

— help children visualize a story; e.g., *Henny Penny* (recording, Caedmon Records);

— encourage children to sing along; e.g., *Hush Little Baby* (film, Weston Woods);

— develop or clarify meaning or interpretation; e.g., *In a Spring Garden* (filmstrip and tape or disc, Weston Woods);

— present the selection via another medium; e.g., *Anansi the Spider* (film, Texture Films);

— develop or clarify meaning or interpretation; e.g., *Hide and Seek Fog* (poster, Horn Book);

— present a parallel theme, plot or characterization; e.g., *The Woman Who Lived in a Vinegar Bottle* (kit, Weston Woods);

— present another example of the genre; e.g., *How Bear Lost His Tail* (filmstrip, National Film Board);

— develop appreciation of styles of art; e.g., *Where Does the Butterfly Go When it Rains?* (filmstrip and recording, Weston Woods);

— encourage a child to read, see, or hear other literature by the same author; e.g., Keats's *Whistle for Willie* (film, or filmstrip and recording, Weston Woods);

— introduce author or illustrator; e.g., McCloskey, Sendak, and Cooney in *The Lively Art of Picture Books* (film, Weston Woods); *Jean Craighead George* (kit, Miller-Brody);

— allow all the audience to see the illustrations clearly while the teacher reads the story; e.g., *The Tale of Two Bad Mice,* (Weston Woods).

CHILDREN RESPOND TO BOOKS

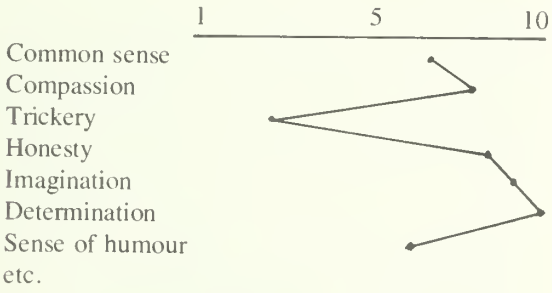
The quality of a child's response to literature depends on a variety of interrelated variables. For example, a child's capacity to comprehend a story will influence level of interest. In turn, interest is generally found to be a motivating factor which contributes to the search for meaning. Exposure to a wide range of fiction, non-fiction and poetry, and traditional and modern literature provides opportunities to discover and explore new interests. Children who have developed various reading interests and derive enjoyment from their reading experiences tend to continue to read. And the more children read, the greater are their opportunities to expand their interests as well as their capacity to comprehend written language. So the cycle continues. (Moss, 1978, p. 482)

Teachers can help children respond to literature by reading good stories and poems. Opportunities to share impressions through group discussion help children interpret and add new dimensions to their impressions. Children's literature can stimulate children to write and to share their writings with others. It affords them opportunities to express themselves in dramatization, pantomime or art.

Following are some suggestions for classroom activities which will help improve the quality of children's response to what they read:

1. creating a collage poster or picture incorporating setting, climactic incident, characters, and/or theme;
2. constructing a box-picture or diorama representing setting and/or key incident;

3. designing a book jacket complete with short introduction, brief biography of the author, and perhaps critical comment;
4. writing stories and poems;
5. producing a wordless book or a mural depicting the story or poem;
6. dramatizing an incident using a variety of forms, e.g., puppetry, or pantomime;
7. role-playing a selected character;
8. taping choral reading of a poem;
9. developing and displaying a profile of the hero or villain



Character . . . . . Book . . . . . Author . . . . . .

10. recasting a story in diary or letter form;
11. retelling a story or an incident from the point of view of a minor character, e.g., Baby Bear; the seagull in *Thy Friend, Obadiah;*
12. writing and displaying riddles about characters, places, or incidents;
13. writing a book extension, an additional incident, e.g., *May I Bring a Friend?; Once a Mouse; The Borrowers;*
14. producing a class-made anthology of favorite poems, complete with children's own illustrations;
15. constructing a pictorial map showing a character's travels, e.g., *Lost in the Barrens; The Marvelous Mongolian;*
16. using a de-emulsified discarded filmstrip, produce a no-caption filmstrip telling the story. On an accompanying audiotape, record the story, perhaps with sound effects or music;
17. presenting a story or incident via flannelboard to accompany a commercially produced recording of the story.

Children Writing Story Books. This practice can begin very early with children assembling, pasting on paper, and stapling between covers a set of their own drawings or a wordless story. Some children will enjoy preparing alphabet and number books. Older children can produce booklets of their own writing—a single story, or a collection of stories. These can be done on an individual or group basis.

Producing, displaying or circulating their own books seem to be very satisfying experiences for children. Such activities provide additional reasons for writing, for revision and for reading. In some instances difficulty in reading or interpreting each other's books adds incentive to the writers to improve and clarify, even reproduce, their creations. The net result in this greater involvement with language is progress in both reading and writing.

PROVIDING TIME FOR CHILDREN TO READ, VIEW AND LISTEN

Teachers will need to plan the kinds of experiences needed to meet the objectives of the program and to ensure that they are scheduled to provide for a balanced program. There should be time for children to read and to be read to, to share through

discussion and other forms of expression, to view films and listen to recordings.

Appendix E contains a list of books which are appropriate for reading aloud to children. The books are classified according to grade levels. The classifications are intended as guides. Teachers may wish to adapt according to classroom needs. The list has been prepared by the Edmonton Public School System. Permission to copy has been granted.

LITERATURE AND CHILDREN'S LANGUAGE DEVELOPMENT

Literature is closely related to other aspects of the language arts curriculum. In planning the literature program teachers will need to give consideration to the following:

1. Children's first experiences with literature involve listening to stories and poems. As they grow older, children continue to enjoy being read to and this practice should continue throughout the elementary grades.
2. When children listen to literature they extend their attention span, develop ability to visualize, assimilate literary patterns and learn new meanings. At the same time, children need guidance in listening to understand and infer meanings.
3. Children who experience good books will be motivated to read more. They will develop wide interests, increase depth of understanding and develop greater reading fluency.
4. When children talk about books they have many opportunities to develop vocabulary, to learn to express themselves in order to hold the attention of an audience, and to interpret feelings and meanings.
5. Through literature children can develop understandings about language (e.g., how language changes over space and time), develop familiarity with figurative language and become aware of styles and sentence patterns.
6. Literature helps to provide the rich background which can help children read and write well. Experiences which begin with listening to or reading literary selections and progress to active language production can result in the development of composition skills but also in an increased appreciation of the writing of others.

LITERATURE AS A MODEL FOR CREATIVE EXPRESSION

It has long been accepted that exposing children to a wide variety of prose and poetry will help them in the expression of their own experiences and feelings. The editors of *The Cool Web* (1977) state:

> Stories told and read to children give them both the age-old inheritance of their culture—whatever they make of it— and the templates, patterns and symbolic outlines for their personal storymaking. They learn from the shape of anecdotes, the punchline in jokes, the timing of a climax, how a written story emerges from a 'yarn' and what conventions it adheres to so that they have the rules as part of their expectation when they read stories on their own. Gradually, they learn to shape written stories for themselves. (p. 74)

It would seem that children who have many opportunities to listen to and read stories and poems are rewarded in a variety of ways, one of which is increased proficiency in composing. Thus, an integrated language arts program will reflect an awareness of the effect of literature on composition.

LITERATURE IN THE SCHOOL CURRICULUM

Since literature leads children to new meanings, it should facilitate learning in all areas of the curriculum. Children need and enjoy books which allow them to pursue individual interests and understandings in greater depth. In commenting on how literature can enrich the curriculum of the elementary school, Huck (1977) states;

> No textbook in social studies or science can begin to present the wonder, the excitement, the tragedy of man's discoveries and mistakes as the biographies, stories and informational books that are available for children today. Not to use them is to deny children their right to participate in the drama of the making of our civilization.(p. 368)

Both school and public librarians can provide invaluable assistance in selecting children's books which are geared to enriching the content areas.

IN SUMMARY

The literature program in the elementary school is for the purpose of helping children enjoy literature and guiding them in their understanding and appreciation of it. Ideally, the literary experiences of elementary school children will add new dimensions to their lives.

GUIDELINES FOR HELPING CHILDREN EXPRESS THEIR IDEAS IN WRITING

The following statements derived from research and observation provide direction in developing programs intended to help children express themselves in written form.

- Children write about what they know. Topics which do not relate to their experiences or interests will not stimulate children to work.

- Development of written language is enhanced by activities which stimulate creative response, e.g., painting, story telling, creative dramatics and music.
- Oral language is the basis for written language. Children need to talk about their ideas before they write about them.
- The ability to observe is linked to the composing process. Children's accuracy in observation will help them recreate impressions for others to read.
- Children's writing varies from one day to the next. Not every piece of writing is better than the previous.
- Children need positive reinforcement to maintain their interest in writing. When their teachers and peers show that they appreciate their efforts, children will write more.
- The role of the audience is an important aspect of children's writing experiences. Children adapt their writing in terms of style and content to suit various audiences.
- Children's literature can be the springboard to creative writing. For example, listening to and reading stories help to foster a sense of story which is reinforced when reproduced in written form.
- Children should be encouraged to share their work with others but should do so only if they want to. Much of children's work is best read aloud. If the writing is to be used by anyone other than the teacher or the writer, it should be edited and if necessary, rewritten.

TOWARDS AN UNDERSTANDING OF CHILDREN WRITING

James Britton (1970, 1977) distinguishes three principal categories of functions which language serves. The categories are: Transactional, Expressive, and Poetic. Although the categories can be applied to both speech and writing, they were identified for the purpose of differentiating among children's writings. The following brief description and comments are intended to help teachers understand what it is that children do when they express themselves in writing.

Expressive language occupies a central role in relation to transactional and poetic language. The diagram shows how the categories and their relative positions may be viewed.

/TRANSACTIONAL/ /EXPRESSIVE/ /POETIC/

The expressive function is the first to develop in both spoken and written language. It is relaxed, informal and closely related to personal interests and responses. Britton states that although the term "expressive" is used in the generally accepted sense, its meaning suggests some interesting implications:

> We might define the governing convention as an assumption that in expressive uses of language the listener/reader is interested in the speaker/writer as well as in what he has to say about the world. Thus, expressive speech and writing rely on a shared context and are loosely structured to follow the preoccupations of the user. We have added a corollary — the notion that the informality, the mutual assumption of close relations between speaker and listener, constitute a situation in which speakers are willing to take risks; hence, that expressive speech will often be heuristic, the medium in which ideas are explored.(1977, p. 32)

As would be expected, the language of young children reflects the expressive function. As children develop, their expressive language is the matrix out of which transactional and poetic languages develop. The transition from expressive to other language functions is gradual and characteristic patterns are discernible.

Transactional language is the language to get things done. It incorporates the informative, the persuasive and regulating

uses of language. Examples of transactional writing are scientific reports, lists of instructions or directives, and project reports. As children move from expressive to transactional writing, they become more explicit and more objective, although elements of expressive writing are retained for some time.

The move from expressive to poetic language is characterized by the gradual awareness of language as an art form. The writer's concern is with the formal qualities of language and with organizing a work of art in language. Children's stories and poems are examples of poetic language, despite the fact that there may be present a considerable amount of expressive language. Poetic language is concerned with feelings and this may partly account for the retention of expressive elements.

KINDS OF WRITING AND CLASSROOM PRACTICE

Britton's model recognizes that there are many kinds of writing which children do and distinguishes among the different types in terms of the functions which language may serve. As the starting point in written expression, expressive language plays an important and vital role. Although the expressive tends to be more characteristic of the initial stages, as writing which is needed throughout life it should be nurtured during all of children's schooling. For not only does expressive language reveal the writer's self, it allows the writer to use writing to explore ideas in other subject areas. Thus, expressive writing has value in and of itself and helps children to move towards a variety of transactional and poetic tasks.

Traditionally, transactional writing is the main kind of writing children do in school. In writing descriptions, reports, science experiments and the like, children become involved with the objective content and consequently move away from the personal. Children learn transactional writing by using it. Its use, however, involves learning how to deal with the informative and persuasive aspects of writing in a variety of ways. Generally, the development of poetic writing precedes that of transactional writing; perhaps because of children's early experiences with stories and rhymes. Poetic writing has value because of the particular satisfactions it offers to children. Its place in the school curriculum is important for it enhances children's view of themselves and their world. Like other forms of writing, the poetic involves considerable practice and an increasing awareness of the process involved.

In discussing the above functions, Britton (1970) is careful to point out that the move from the expressive to the transactional and the poetic is gradual and cautions against transitions which are made too quickly.

PATTERNS OF DEVELOPMENT IN IMAGINATIVE WRITING

There are observable developmental trends in children's imaginative writing. They move from the simple to the more complex and from the more general to the more specific. Fisher and Terry (1977) illustrate the patterns which most children follow. They point out however, that the developmental patterns are not particular to any grade level and that, in fact, children at any one grade level will vary greatly. The developmental trends as identified by Fisher and Terry are:

- a change from basic description to the development of events

- movement from view of self to the view of others
- development from single to multiple events
- increasing use of dialogue
- increasing use of details
- the addition of minor events and explanations

(p. 2, 8-22)

TEACHING GRAMMAR IN THE ELEMENTARY SCHOOL

Grammar refers to the system of word structures and word arrangements in the language. Research has indicated that an abstract and theoretical study of grammar, e.g., memorizing definitions for parts of speech, does not assist children in using their language more effectively. Nevertheless, the language arts program can provide for helping children understand how their language works. This can be done by initiating activities which will help them to use words and sentences in a variety of ways. Useful activities would involve children in expanding and combining sentences, moving words and phrases to different places in a sentence and building sentences which fit patterns.

Other Language Explorations. Children's natural curiosity about language will motivate them to participate in a variety of meaningful and enjoyable language investigations. In doing so, children will have opportunities to think about language and to develop understandings and appreciations about language which will enhance its use. Some practices which will contribute to a general understanding of language include:

- examining how language changes through additions and deletions of words
- investigating how new words are made through compounding
- discovering borrowed words and where they come from
- reading and listening to poems and stories which focus on the sounds of the language

INDIVIDUALIZING WRITING EXPERIENCES

The writing program must provide for children's differences in experience, language development, interests and attitudes. Writing centres offer a variety of options and provide for individual learning styles. From time to time, children should be encouraged to select and develop their own topics. In choosing subjects which are of particular interest to them as individuals, children will be better motivated to write about them. Writing task cards provide for personal preferences and special interests which children may pursue on their own.

Task cards may be used also to provide for individual skill development.

Tiedt (1975) describes two procedures for individualizing instruction and provides examples explaining their use in the classroom.

Mini-Centre for Writing. The mini-centre focusses on specific concepts. One activity is featured for a period of 1-2 weeks, after which time it is replaced by another single activity. Children can choose to participate in the activity or not, as they wish.

The Learning Module. A learning module presents information relating to specific aspects of written expression, e.g., figurative language or writing limericks. After reading and studying the information contained in the module, children complete an assigned task relating to the topic.

HELPING CHILDREN EVALUATE THEIR WRITING — THE PUPIL-TEACHER CONFERENCE

The teacher's response to children's writing is a significant element in stimulating continuing interest and growth in writing. Through sharing in and guiding children's evaluation of their work, teachers can play a supportive and valuable role. The pupil-teacher conference is one way in which this can be accomplished.

The purpose of the conference is to encourage children to critically evaluate their writing. The teacher's ability to prompt the children to initiate the discussion about what they have written is important. Children need to hear themselves talking about their ideas and they need someone to listen to what they say. The teacher needs information about children's ways of thinking, their interests and their sensitivity to content and quality of their writing.

HANDWRITING INSTRUCTION

Handwriting is a tool of communication. Therefore, the language arts program is concerned with helping children develop ability in writing clear manuscript and cursive forms easily and neatly and with reasonable speed. The program is concerned also with helping children recognize the importance of handwriting as a means for expressing their ideas and taking pride in their ability to write well.

TIME ALLOTMENTS

In order that children develop the handwriting skills they need for their daily writing activities, special handwriting periods should be provided. Research indicates that handwriting instruction periods should be scheduled for 10 to 15 minutes per day at the primary level. At the upper elementary

level, instruction should take about 50 to 60 minutes per week.

Handwriting instruction should follow periods of quiet activity rather than periods of strenuous physical activity.

MANUSCRIPT AND CURSIVE FORMS

Manuscript writing is taught in Grade one. When children know how to write clear manuscript letters from memory, can read cursive writing and have the desire to learn cursive forms, they should make the transition from manuscript to cursive writing. For most children this takes place at the Grade three level. Throughout the grades there is a need for children to use manuscript (e.g., in labelling, making posters) and for this reason skills should be maintained.

USE OF MODELS

As children grow and mature they develop individual writing styles. Nevertheless, children should maintain the basic elements of legibility. Uniform models on which to pattern their handwriting will help children at all stages of development to give sufficient attention to formation and slant of letters, their relative size and spacing, alignment and line quality.

POSITION AND MOVEMENT

Research evidence and classroom observation provide guidelines for the development of appropriate handwriting skills:

1. Children should sit comfortably erect at their desks or tables.
2. The forearm not involved in the writing should rest at least partly on the desk with the hand holding the paper in place and moving it when necessary.
3. As nearly as possible the hand should be held with the palm down and should rest on the third and fourth fingers.
4. *Some authorities suggest that for manuscript writing the paper should be perpendicular to the front edge of the desk. Others suggest a slant of about 10° to the left. Whichever placement is comfortable for the individual child should be the one used. For cursive writing the paper should be slanted to the left.
5. *The pencil should be held loosely between the thumb and the second finger and about 2.5 cm from the point.
6. The arm, hand and fingers are involved in the writing movement. The arm moves forward, the hand glides across the surface and the fingers form the letters.

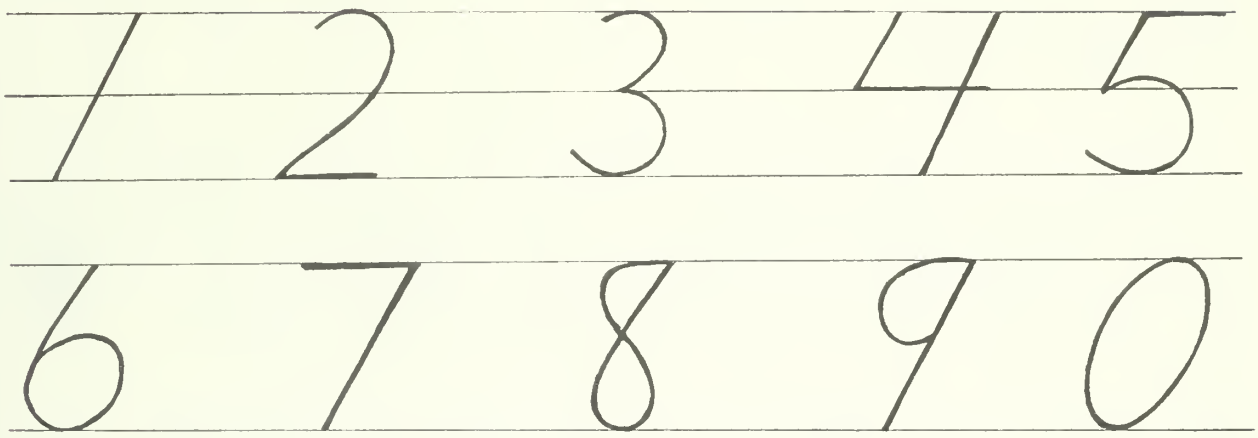
*Reference is to right-handed children

LETTER FORMS

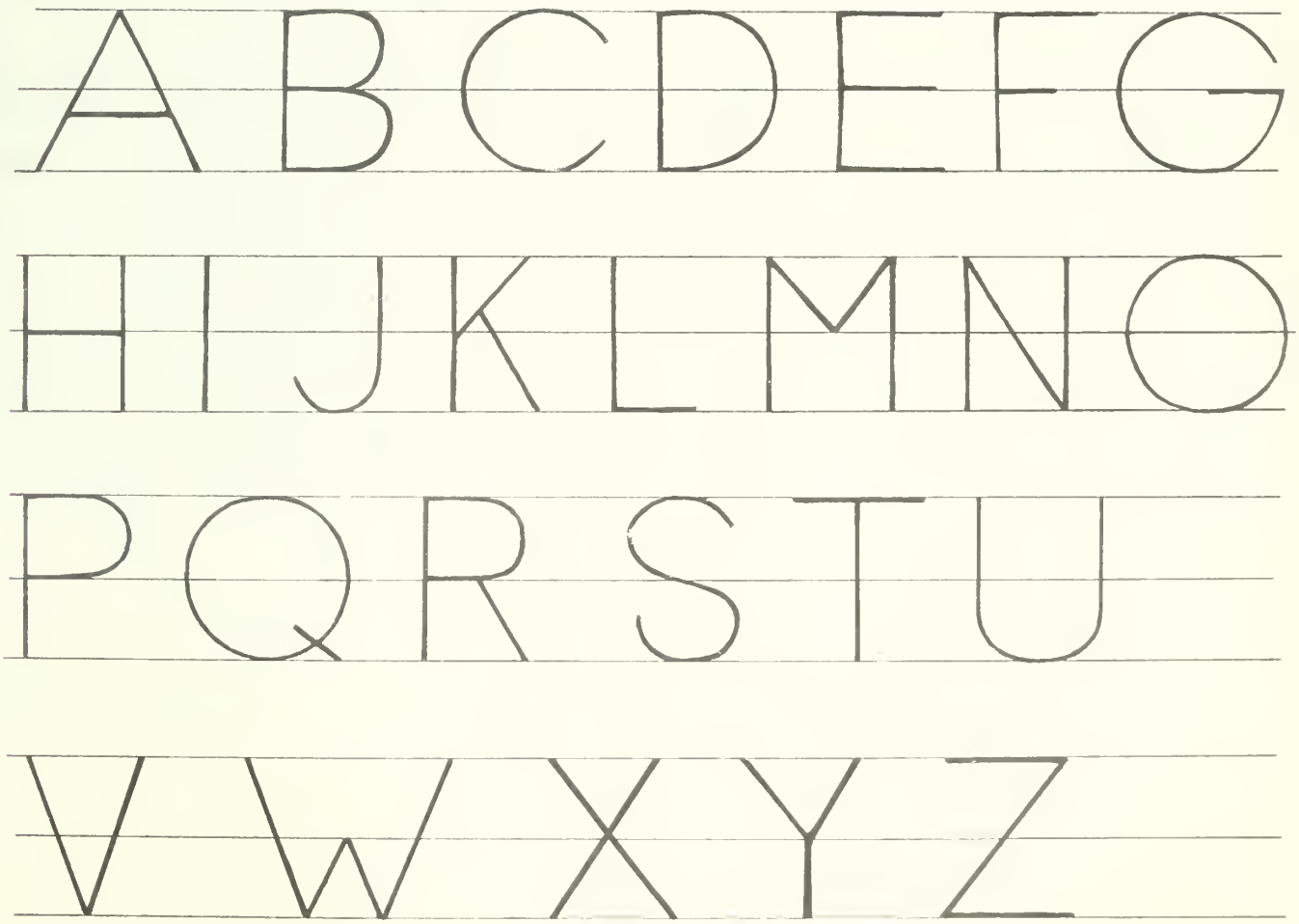
Alternate models of manuscript and cursive forms are presented on the following pages. They are easily written forms which should provide for legibility, individuality and efficiency in later years. Consequently, children should be encouraged to use them. In instances where children have been taught forms different from the ones presented here they should not be required to change without good reason, e.g., if the forms are illegible. Suggested groupings for teaching are included also.

MANUSCRIPT WRITING

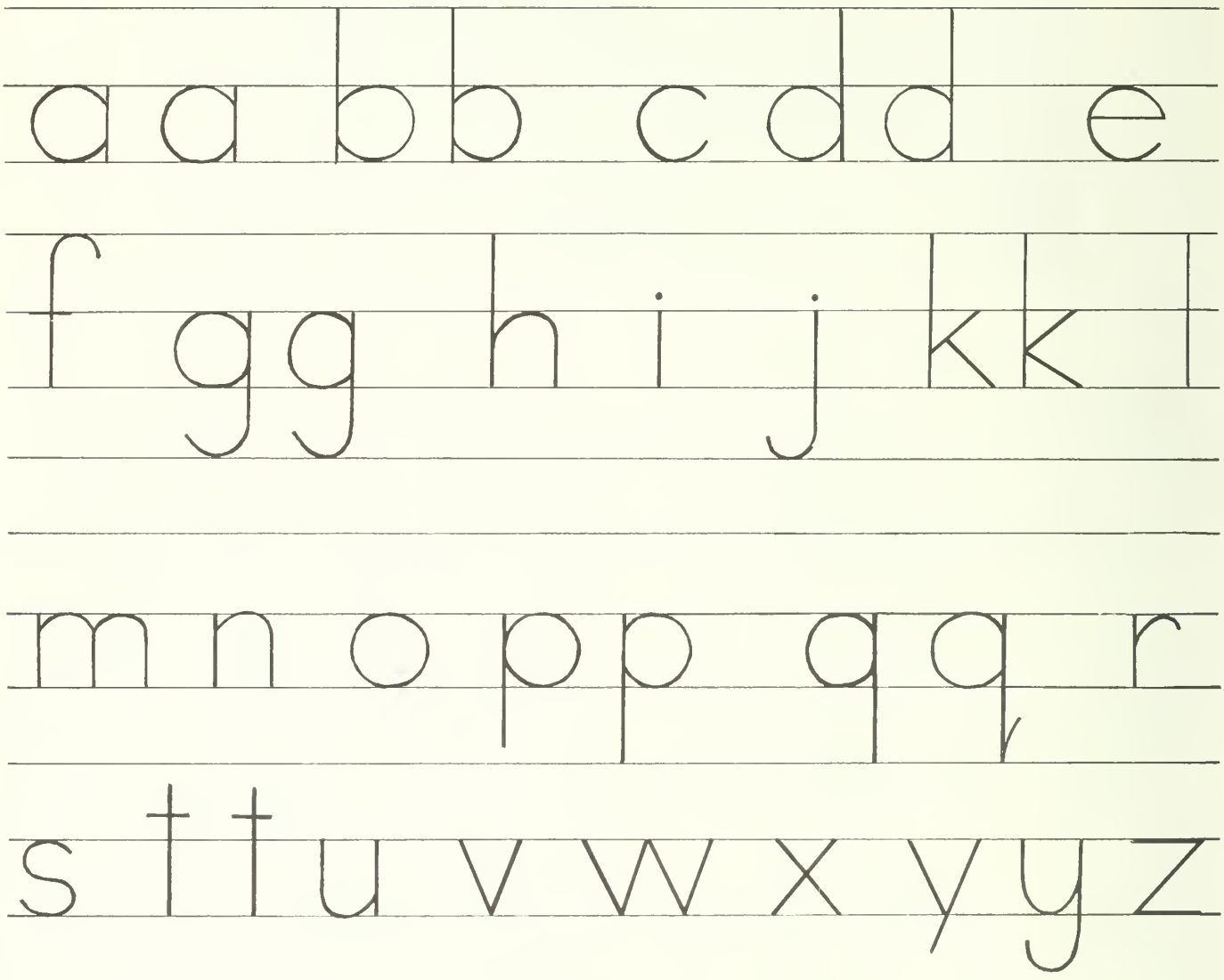
NUMERALS:



CAPITALS:

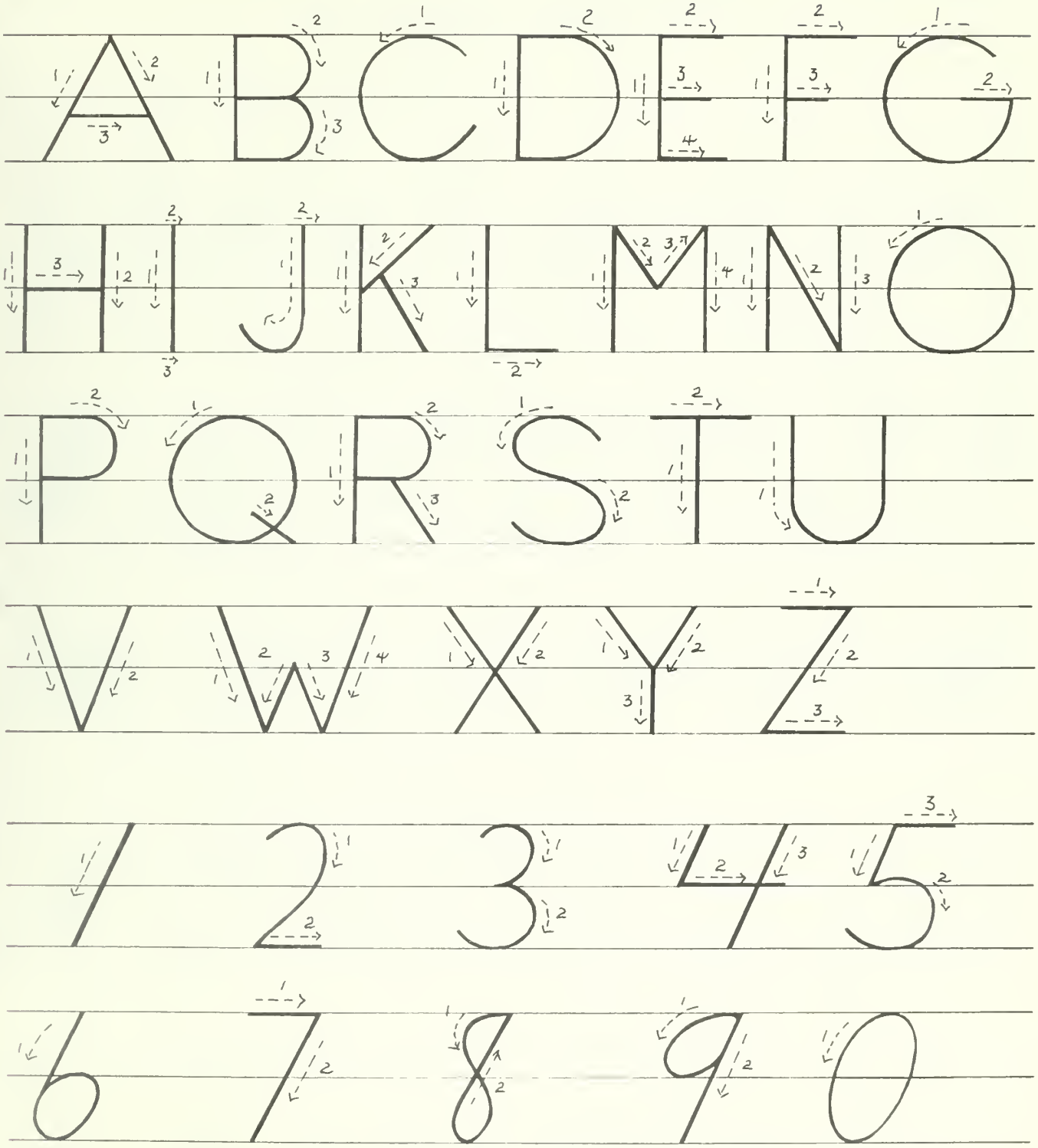


LOWER CASE LETTERS:



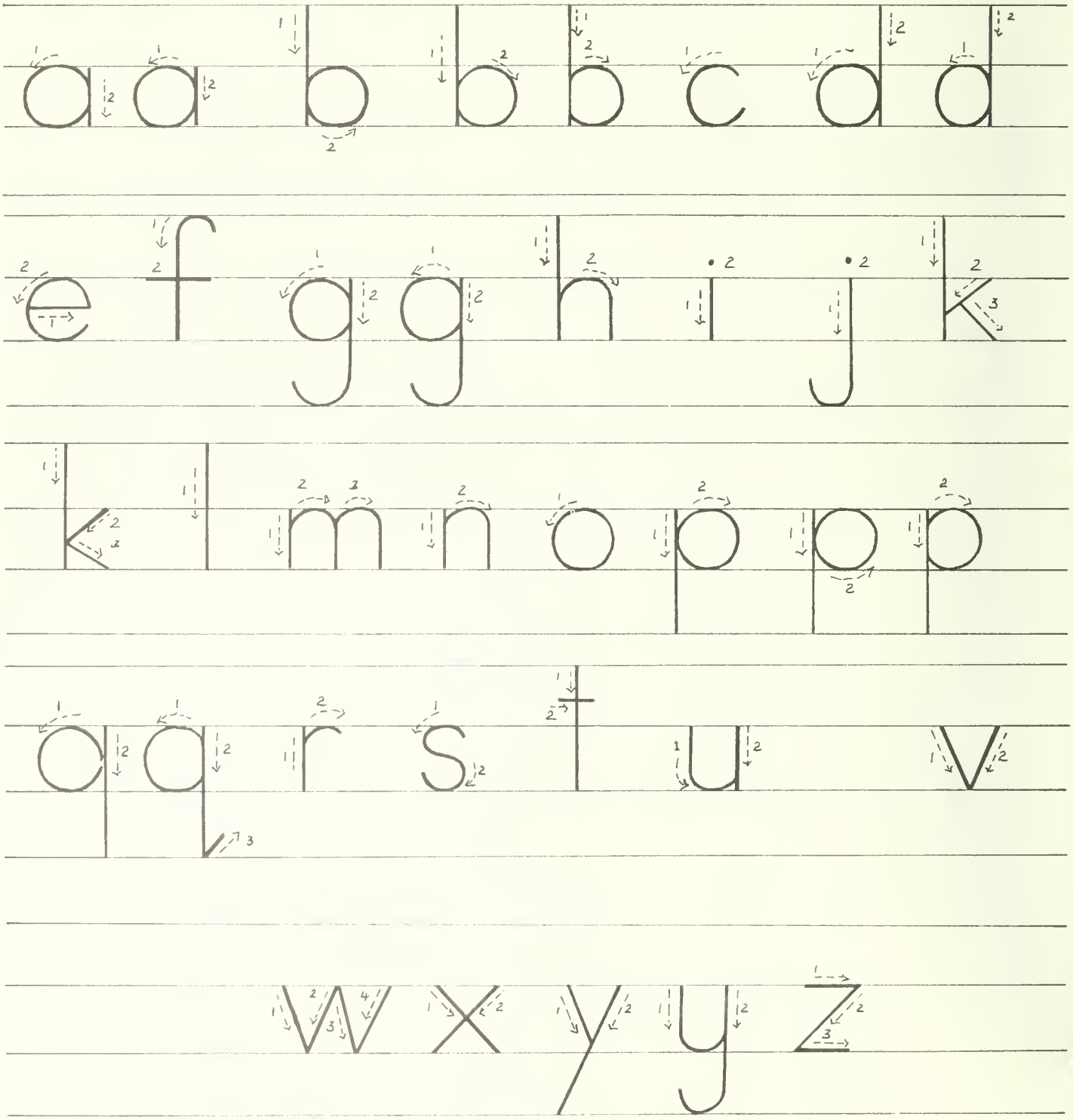
CORRECT ORDER OF STROKES:

CAPITALS AND NUMERALS:



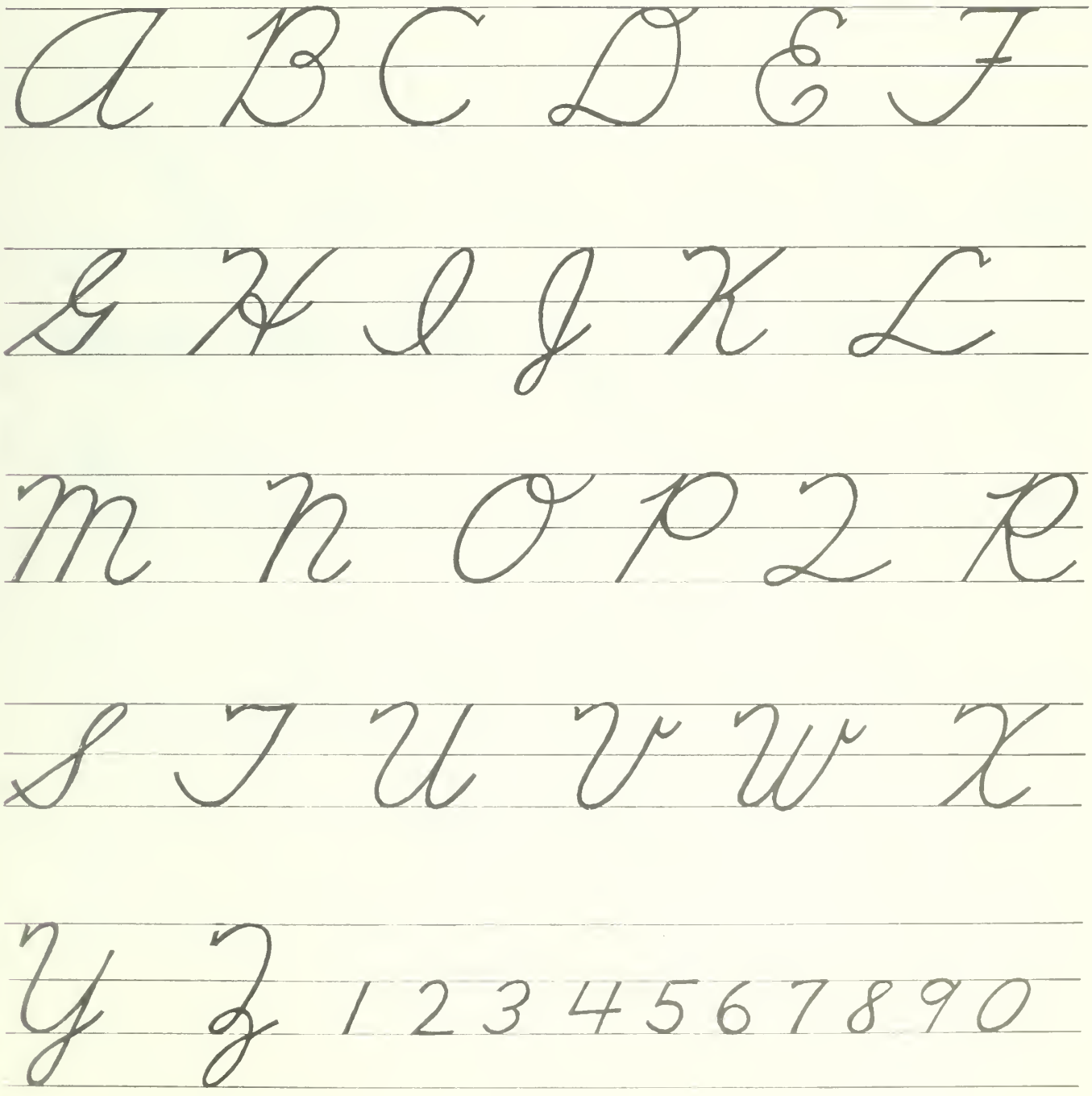
CORRECT ORDER OF STROKES:

LOWER CASE LETTERS:

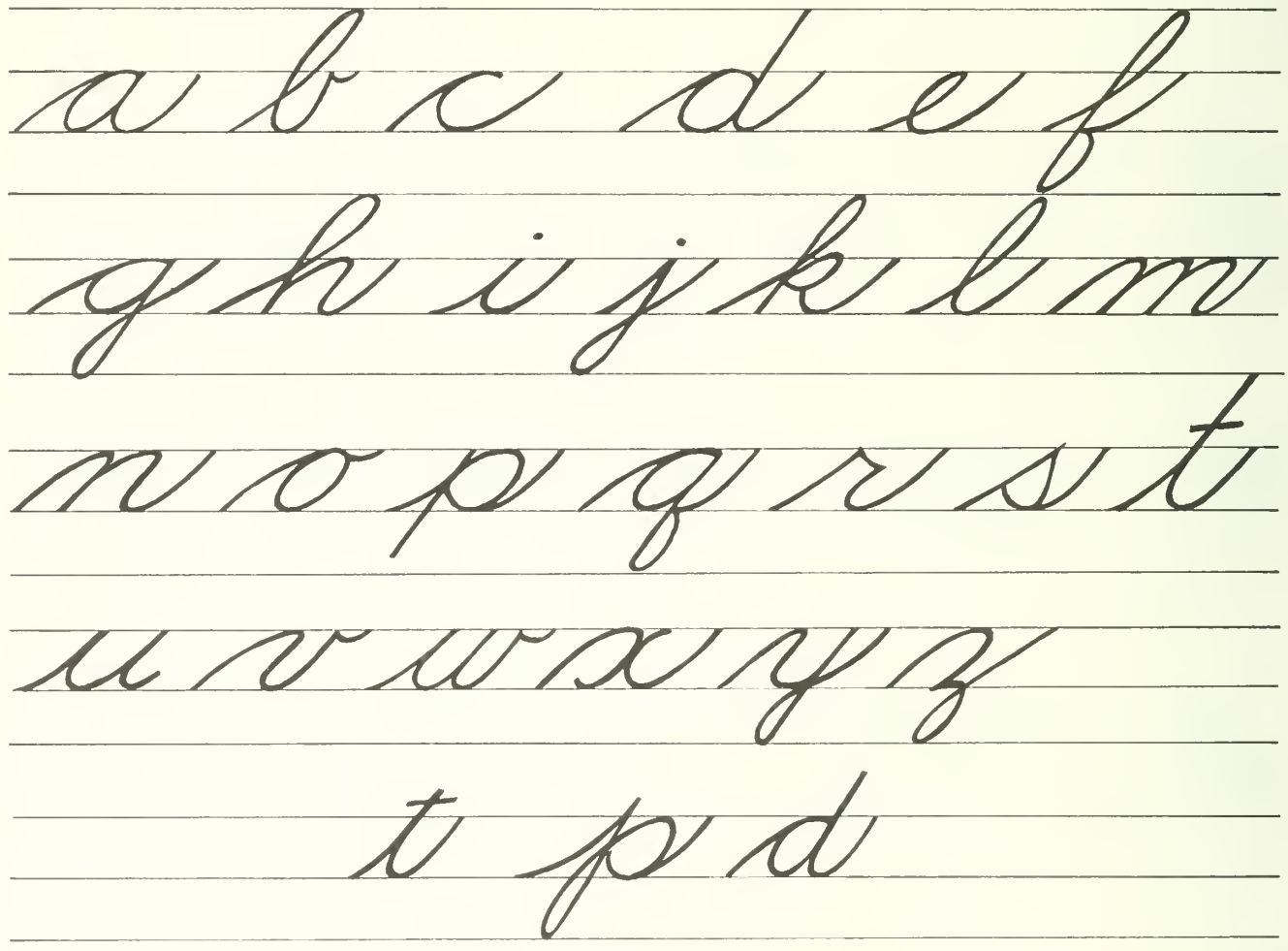


CURSIVE WRITING

CAPITALS AND NUMERALS:



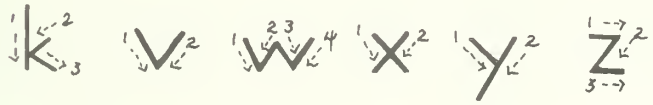
LOWER CASE LETTERS:



LETTER GROUPINGS, SHAPE & STROKE
MANUSCRIPT — LOWER CASE

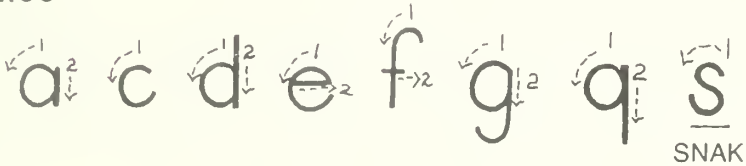
VERTICAL-HORIZONTAL

DIAGONAL



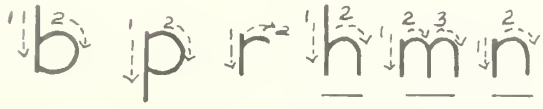
WHOLE CIRCLE

2:00



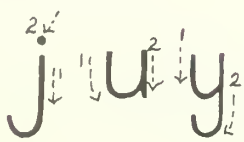
SNAKE LETTER

10:00



10:00 HUMP LETTERS

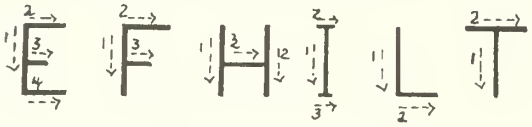
UMBRELLA



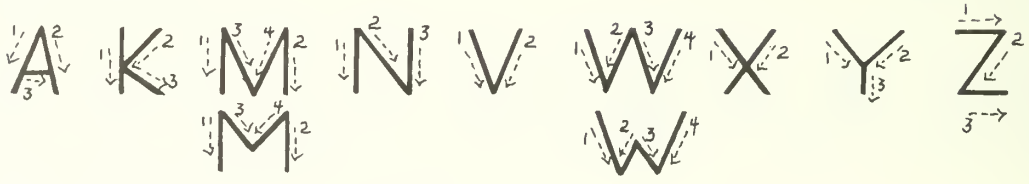
*Emma E. Plattor, *The Teaching of Handwriting in the Elementary School*, University of Calgary, 1966, used with the kind permission of the author.

MANUSCRIPT — CAPITALS

VERTICAL-HORIZONTAL



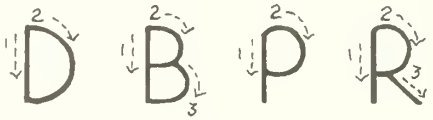
DIAGONAL



WHOLE CIRCLE

2:00

12:00



UMBRELLA

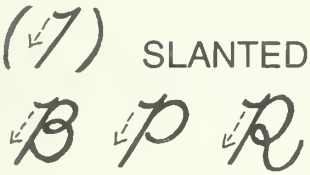
*Emma E. Plattor, *The Teaching of Handwriting in the Elementary School,* University of Calgary, 1966, used with the kind permission of the author.

CURSIVE — CAPITALS

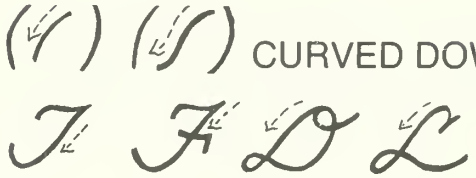
(↗) UPSTROKE

(↙) DOWNCURVE

(↓) SLANTED DOWNSTROKE



(↓) (↓) CURVED DOWNSTROKE

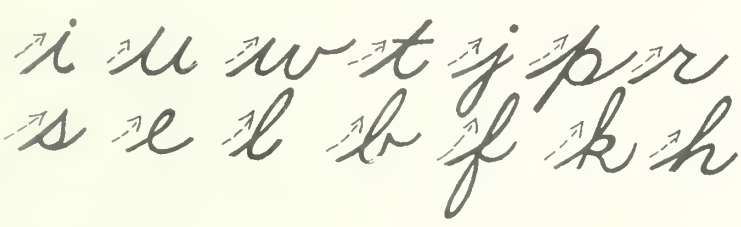


(↻) CANE STROKE

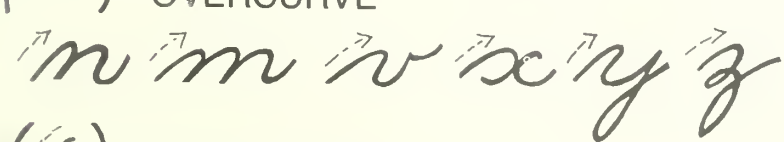
(↑↓) REVERSE LOOP

CURSIVE LOWER CASE

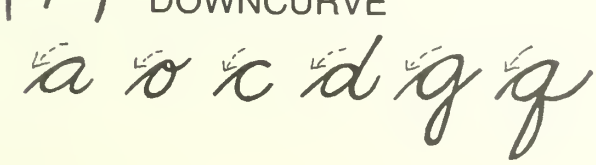
(→) UPSTROKE



(↷) OVERCURVE



(↶) DOWNCURVE



*Emma E. Plattor, *The Teaching of Handwriting in the Elementary School*, University of Calgary, 1966, used with the kind permission of the author.

READINESS FOR HANDWRITING

Not all children are ready for instruction in handwriting at the same time, nor will all children progress in the same manner. Prior to formal instruction, young children should participate in activities which will develop fine muscle coordination, eye-hand coordination, perceptual abilities, and oral language abilities.

Petty et al (1973) suggest that children show readiness for handwriting when they have established hand preference, indicated good dexterity in finger and wrist movements, developed left-to-right orientation, demonstrated awareness of size and spatial relationships, learned terms associated with handwriting (e.g., round, top, large, straight), can attend to what is said for increasing periods of time, can recognize their own names in print and can appreciate the need for written expression.

MANUSCRIPT WRITING

Procedures for structuring initial experiences with manuscript writing include:

- grouping letters which are similarly formed and introducing them in units which extend over a period of time;
- putting individual letters into words as soon as children have a sufficient repertoire of letters;
- using writing in meaningful class activities;
- providing models for children to copy;
- preparing children for writing; children should concentrate on how to sit, hold pencils, position papers, etc. (Hennings, 1978)

MOVING FROM MANUSCRIPT TO CURSIVE WRITING

The basic differences between manuscript and cursive forms should be noted:

Manuscript	Cursive
Letters are made separately.	Letters are joined.
Pencils are lifted at the end of each letter or stroke.	Pencils are lifted at the end of each word.
Basic shapes are circles and straight lines.	Basic shapes are upstrokes, ovals, downstrokes and connecting strokes.
There is no retracing.	Retracing is necessary.
Writing is vertical.	Writing is slanted.

CURSIVE WRITING

Petty et al (1973) offer these suggestions to help teachers introduce cursive writing:

- show the relationships of manuscript and cursive forms;
- move from the simple to the complex; introduce the easiest letters first (e.g., lower case l, e, i, t);
- use parallel slanted guidelines (on the chalkboard) to show in introducing letters how each straight line slants the same as the others. The parallel lines will also help in showing spacing between letters and width of letters;
- introduce letters in words, on the chalkboard, calling attention to the strokes, to the way word begins, to the way the letters join, to the size of the letters, and to the ending stroke of the word;
- introduce new letters in several words, so that a new letter may appear in various positions, e.g., air, bar, Sara.

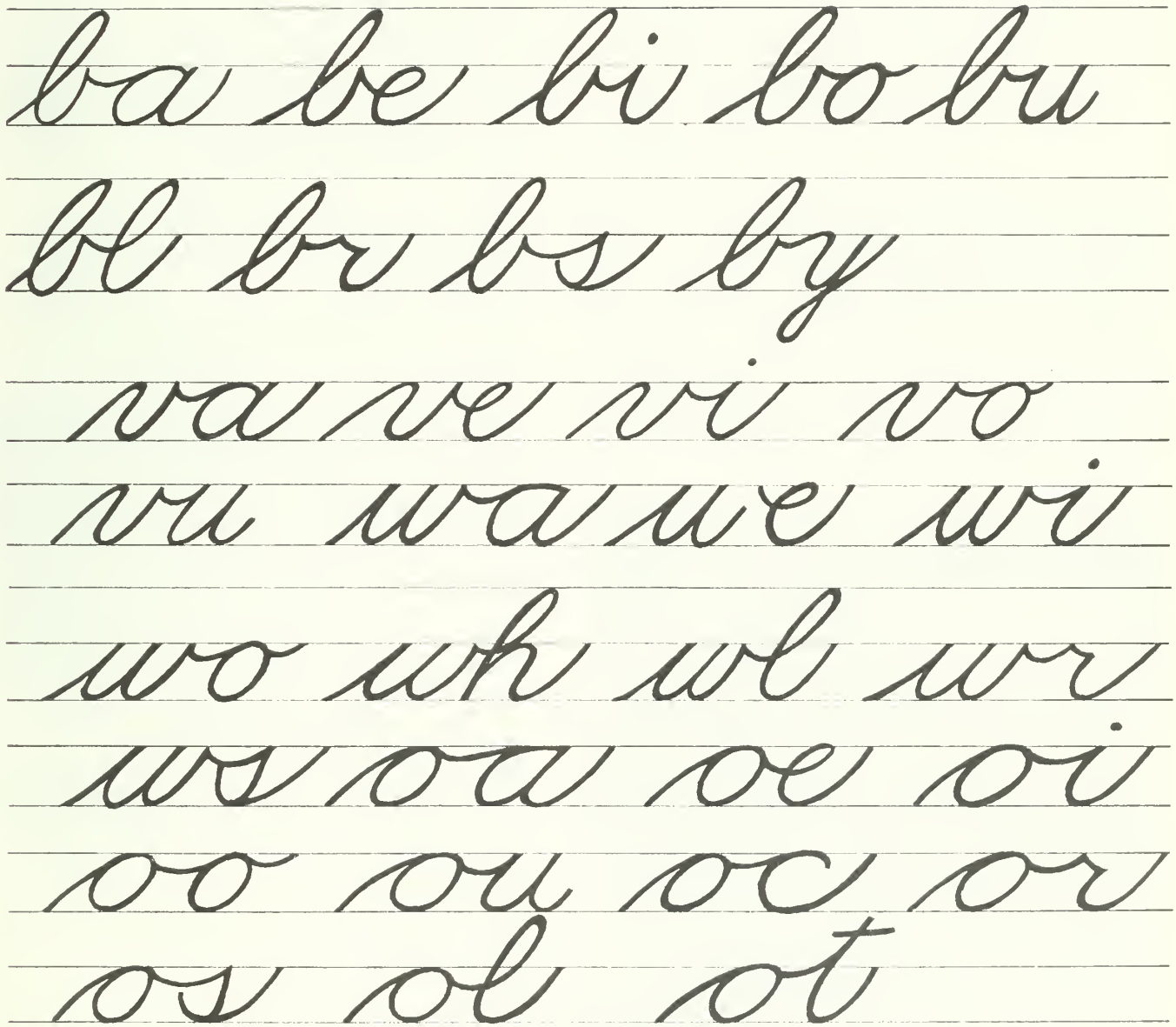
ILLEGIBILITIES

Some common cursive writing illegibilities are:

a made like u, o
c made like e, i
d made like cl
e closed
g made like y
h made like li
i made like c
l made like uncrossed t
m made like w
n made like u, v
o made like a
r made like n
r made like s
s made like r
t made like l

(Greene and Petty, 1971)

Some Difficult Combinations. Joining the letters b, v, w and o to other letters may cause difficulty for some children. They tend to make the joining stroke a straight line or to bring it down too close to the base line. The following combinations are some of the more difficult ones involving these letters:


ba be bi bo bu
bl br bs by
va ve vi vo
vu wa we wi
wo wh wl wr
ws oa oe oi
oo ou oc or
os ol ot

PATTERNS OF GROWTH

Burrows et al (1972) have identified developmental trends in five aspects of handwriting quality which characterize most children's writing:

- size of writing decreases gradually and stabilizes at individual, near-adult proportions;
- alignment improves from a crude approximation of line arrangement to reasonably "straight" writing on lined paper;
- irregularities in pressure, tension and size diminish as coordination improves;
- letter formation takes on further individual characteristics, but within the bounds of legibility;
- speed increases to a near-adult rate and rhythm.

(pp. 249-250)

RELATING HANDWRITING INSTRUCTION TO CHILDREN'S WRITING EXPERIENCES

Children need to develop and maintain awareness of the function of handwriting in communicating ideas in written form. Therefore, meaningful handwriting practice should be part of regular classroom activities. The following list of activities suggests some experiences which might be provided for young children:

- labelling objects
- writing invitations
- compiling vocabulary lists
- keeping records
- preparing captions for drawings
- making birthday cards
- writing thank you notes
- preparing announcements for bulletin boards
- developing charts
- writing stories

The above activities should be adopted to various levels and individual needs. The number of situations which require writing increases as the need for purposeful, meaningful communication arises, so that writing becomes directly related to what children want to say.

PROVIDING FOR INDIVIDUAL DIFFERENCES

In handwriting, as in other areas of instruction, teachers will need to deal with individual needs of children.

Grouping. In many instances children will receive instruction in large groups, e.g., initial presentation of letter forms. At other times teachers may find it necessary to work with children in small groups or on an individual basis. Some children may be grouped for purposes of overcoming specific difficulties. Not all children will be ready for cursive writing at the same time and teachers may wish to group so that all the children are learning and practising the skills they need and use. A teacher may wish to discuss procedures for improving skills or to analyze his handwriting with an individual child.

It is important that grouping is flexible and that children understand the purposes for grouping.

THE LEFT-HANDED WRITER

Before starting children in a formal handwriting program teachers need to become aware of children's handedness. This can be determined by observing children as they go about their daily activities. As they work with paints, scissors, crayons, glue, handle books and play games children give strong indications of hand preferences. In cases where doubt exists with regard to handedness a child's parents should be consulted.

Left-handed children need special consideration in the handwriting program. It is important that they receive appropriate instruction in the initial stages of learning to write so that they will not form habits which will impede the speed and quality of their handwriting. Some important guidelines for working with left-handed children follow:

- Children should practise at the chalkboard as this permits greater freedom of movement for them. Also, use of the chalkboard makes it easier for the teacher to observe children closely and provide assistance as soon as it is needed.

- The desk or table should be lower than those used by right-handed children. This permits the child to look over the top of the writing hand to the point of the writing instrument. Lighting should come over the right shoulder so that the hand will not cast a shadow on the writing surface.
- Appropriate slant of the paper and the hand position helps left-handed children see what they write.
- The slant of the paper should be tilted in the opposite direction from that of right-handed children. Some authorities suggest that the paper should be perpendicular to the edge of the desk for manuscript writing. Whichever position is comfortable for the individual child should be the one used. Children should push the paper with their right hand frequently as they write.
- The left elbow should be kept close to the body and the left hand below the writing level.
- Left-handed children should hold the pencil about 4 cm from the writing point. The eraser end of the pencil should be over the left shoulder.
- Left-handed children should be encouraged to write vertically or with a slight slant to the left. (This applies to cursive writing only.)

ASSESSING HANDWRITING

The improvement of handwriting depends to a great extent upon children's motivation to write well. It is important therefore that children become involved in analyzing their handwriting performance and in planning new learnings and where necessary, corrective procedures.

CLASSROOM TECHNIQUES

Individually and as a group children should learn to assess their handwriting through:

- collecting handwriting samples, examining them and comparing them over time with models;
- using the overhead projector to analyze the quality and appearance of selected samples;
- maintaining records which show progressive levels of achievement.

STANDARDS OF LEGIBILITY

In assessing legibility the following elements should be considered. They apply to both manuscript and cursive writing.

- form
- size
- spacing
- alignment
- slant
- line quality

Using the above criteria children with the help of their teachers can prepare charts or checklists which will assist them in the analysis of their handwriting. Following initial experiences with checklists, children may wish to develop standards which can be charted and used by them.

SPEED

In the elementary grades children will differ widely in writing speed. Since the greater emphasis is on legibility speed should not be a concern until children know how to form the letters. When this has been accomplished teachers through informal observation should note those children who are slow to finish written work and attempt to determine the cause of the problem.

In a recent article Graves (1978) poses a number of questions relating to possible effects resulting from slowness in handwriting. For example, how does speed in handwriting affect the content of composition? He comments that when there are problems with speed, the quality and content of writing as well as the child's view of writing are affected. Hence the importance of helping children develop proficiency in this important communication tool.

CONCLUSION

Good handwriting is important to effective written communication. Therefore, instruction in handwriting continues to be a concern of elementary teachers. Program development must focus on individual differences in children as they learn to write clearly and with reasonable speed. As in other areas of learning, the development of appropriate attitudes is essential to satisfactory achievement.

HELPING CHILDREN LEARN TO SPELL

Learning to spell is an important part of children's language learning. The spelling program in the elementary school should:

- help children learn to spell the words needed in the course of their daily writing
- provide children with the means to spell words which may be used in the future
- help children recognize the importance and desirability of accuracy in spelling

GUIDELINES FOR PROGRAM DEVELOPMENT

Spelling is a conventional activity in which an attempt is made to relate spoken language to written language according to accepted usage. It is highly complex multisensory-multimotor task involving multiple skills and abilities. The primary purpose for teaching spelling is to help children master one of the tools they need to communicate effectively in written form. In order to assist teachers provide spelling

instruction which results in improvement in spelling the following guidelines are presented:

ORGANIZING THE CLASSROOM

In providing for a systematic program, teachers need to consider the amount of time to be given to spelling instruction and the manner in which children may be grouped to reduce the range of differences.

Time allotment. There is considerable evidence from research to show that the optimum time for *direct study* of spelling words is 15 minutes each day. In addition to regular spelling instruction, however, there is a need to be concerned with spelling throughout the school day. A good spelling program must be integrated with many aspects of language use, not only in planned spelling activities, but also in written work in various school subjects.

Grouping. Spelling instruction must be adapted to provide for individual differences among children. Recently, there has been increased emphasis on small group and individual instruction. As in other areas of instruction, teachers find that grouping for spelling helps them relate teaching/learning strategies more effectively to children's spelling needs.

Ability grouping within the self-contained classroom. Using this method, teachers identify the strengths and weaknesses of their pupils in September and divide the class into two or three groups. Grouping is based on the results of diagnostic tests. A program is chosen or developed in order to meet the needs of each group. In working with small groups of children teachers are better able to direct the study of words to be learned, adjust instructional techniques, assess progress and provide for development of appropriate attitudes. An important consideration in grouping is that children's needs change. Consequently, flexibility within and among groups should characterize the spelling program. Equally important are teachers' efforts in emphasizing children's individual achievement and in motivating them to spell as well as they can.

Individualized Spelling. In this approach each pupil receives instruction and works on his spelling needs on an individual basis. The advantage of this approach is that the pupil works at his own level and rate. However, a completely individualized program is difficult to organize and administer. Individual conferences, assessments and record keeping are necessary and are very time consuming. In order to make this approach more manageable some teachers adapt it by providing small group instruction for common problems, followed by individual conferences to assess progress and needs.

Organizations involving cross-grade or departmental grouping are not recommended since they tend to divide rather than integrate the language arts.

MATERIALS

The recommended materials will assist in planning the spelling program. A reference which teachers may find very useful is *Teaching Spelling* by Ves Thomas.

TEACHING/LEARNING IN THE SPELLING PROGRAM

The results of research and the knowledge gained from classroom practice provide direction to teachers and children with regard to instructional and learning strategies. The following statements reflect some of the current research and understandings which can contribute to spelling problems.

- there appears to be greater consistency between the sound-symbol system of English than previously

realized. Knowledge of relationships which have broad application should assist children in learning new words;

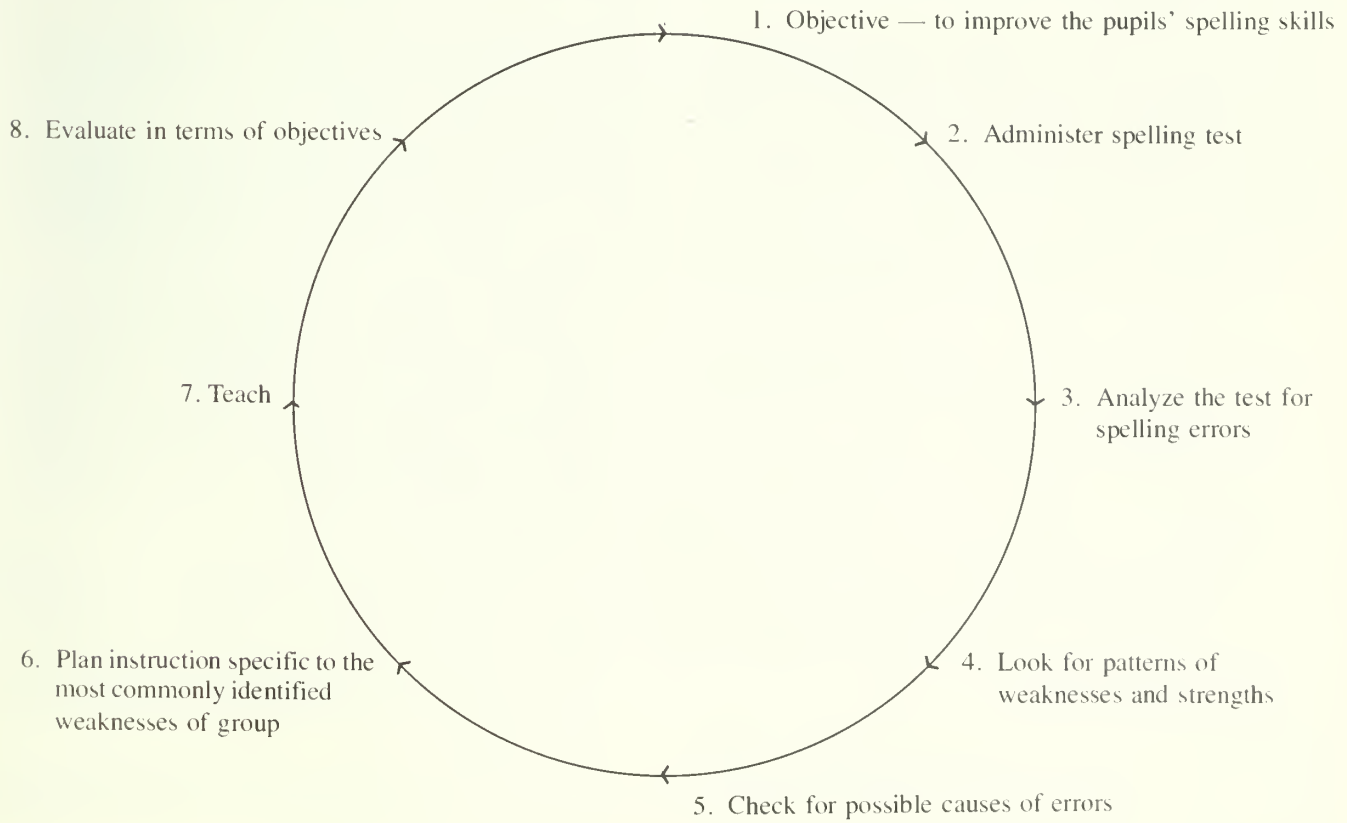
- memorization of generalizations is ineffective in developing spelling ability. An inductive approach which encourages children to discover relationships and opportunities to apply generalizations facilitates spelling instruction;
- the test-study-test instructional plan is superior to the study-test plan. It is more reasonable and efficient to have children study only those words which cause difficulty;
- *the corrected test,* a procedure which requires a pupil to correct his own test, is related to spelling success. Through correcting their own tests children receive immediate feedback and are more likely to focus on correcting misspelled words;
- for many children, learning to spell words is basically a visual task. Nevertheless, the integration of auditory and kinesthetic impressions with visual impressions is needed in learning to spell;
- spelling success depends to a very great extent on teaching children to use a definite and efficient procedure in learning to spell. The procedure should be divided into discrete steps which involved the visual, auditory and kinesthetic modalities;
- readiness for spelling is essential to a well-developed spelling program. Many of the reading readiness skills will help children prepare for initial spelling activities. Activities involving auditory perception and visual discrimination and recall as well as practice in accuracy in pronunciation are needed to ensure success in learning to spell.

A Diagnostic Approach to Teaching Spelling. Some children experience occasional problems in learning to spell. Other children have considerable difficulty in spelling the words they need in their everyday writing. Children's general language growth, sensorimotor development and attitudes towards spelling are significant factors in spelling success.

Lack of knowledge of phoneme-grapheme relationships, inappropriate application of generalizations, inability to distinguish among homonyms and improper pronunciation are some of the causes of spelling difficulty.

In order to offset serious problems in spelling teachers may use a variety of procedures. One effective approach is as follows:

Steps in the diagnostic teaching of spelling. A step-by-step procedure in diagnosing children's spelling errors is outlined below. This method can be used (1) with children to determine patterns of strengths and weaknesses — teachers can then group according to class needs, and teach accordingly; or (2) with individuals who have severe spelling deficiencies to determine specific needs — teachers can then set up individual programs according to the pupil's needs.


1. Objective — to improve the pupils' spelling skills
2. Administer spelling test
3. Analyze the test for spelling errors
4. Look for patterns of weaknesses and strengths
5. Check for possible causes of errors
6. Plan instruction specific to the most commonly identified weaknesses of group
7. Teach
8. Evaluate in terms of objectives

Useful Steps in Word Study. (Note: Before a child attempts to learn to spell a word, he should be able to pronounce it and know its meaning.)

The following steps represent a useful study procedure for learning to spell words:

Step 1. The child says the word slowly and carefully while looking at it.

Step 2. The child looks at the word again. He closes his eyes and spells the word orally.

Step 3. The child again looks at the word to determine whether the oral spelling was correct. If the spelling was incorrect, the child goes back to Step 1 and repeats Steps 1, 2 and 3.

Step 4. The child writes the word and checks for accuracy. If an error is made, he repeats Steps 1, 2, 3 and 4.

Step 5. The child writes the word from memory at least three times and checks for accuracy each time. If an error is made at any time, the child repeats the process from Step 1.

Motivating Poor Spellers. The following suggestions are offered to teachers for motivating children who have spelling problems.

1. Demonstrate enthusiasm and interest in each child's progress.
2. Organize material in gradually increasing levels of difficulty. Short, easy steps are essential. Begin with short word lists.
3. Provide a flexible spelling program to permit a change of pace and a variety of activities during the week's lessons (e.g., include oral and written, small or large group, listening activities, games, tests).
4. Help children use effective learning procedures.
5. Encourage positive reinforcement within the classroom. Avoid negative comments.
6. Provide individual charts on which children record their own progress as concrete evidence of improvement.
7. Encourage children to use their full vocabularies, but do not insist on correct spelling for all words in the first drafts of written work.
8. Utilize games and puzzles to encourage an interest in words.
9. Use visual aids and materials, (e.g., pictures, overhead projector, transparencies, tapes, filmstrips) to facilitate learning.
10. Encourage pupils to suggest words and make up games or puzzles.

Spelling Games. The use of games in the spelling program helps children maintain interest as they practise and review words. However, games are intended to supplement the spelling program and not replace it.

SPELLING AND THE SCHOOL PROGRAM

If learning is to be unified, the relationship of spelling to the other areas of the language arts and the school curriculum must be recognized. Therefore, the teaching of spelling should be integrated as much as possible into the total language arts program. In learning to spell words, it is possible to involve children in such processes as listening, speaking, reading, creative writing, handwriting, proofreading and to assist them in applying analytical skills which will help them to develop the spelling power they will need in their writing. Some suggestions for integrating spelling with other activities include:

- using word lists from other subject areas. A list of new subject words should be posted in a convenient place for pupil reference
- introducing words as they arise from discussion and relating them to previously studied patterns
- exploring differences in word meaning between words that are close in sound and spelling, e.g., affect/effect
- reinforcing in reading and writing such patterns as plurals, contractions and syllables

ASSESSING PUPIL GROWTH IN SPELLING

Spelling is a tool to be used. Ultimately, whether or not children are good spellers depends on how well they apply the skills gained during the spelling program to their written work. Thus, there is a need for children as well as their teachers to be aware of the overall aim and objectives of the spelling program, to participate in assessing the extent to which they have been achieved and to plan activities which will enhance spelling ability.

Student Self-evaluation. The following suggestions should help children develop an awareness of the extent to which they are meeting the objectives of the spelling program and to encourage them to improve their spelling ability.

Self-corrected tests. According to recent research, the self-corrected test is a most important factor contributing to the successful study of spelling words. With this procedure, spelling tests are marked by the children under the direction of the teacher. Thus, in addition to assessing children's spelling growth the tests have a learning function, for they allow children to examine and use the results immediately.

Proofreading. Children can improve their spelling ability through developing appropriate proofreading strategies. This practice allows children to assess their spelling power, to establish and maintain standards and to develop positive attitudes. However, children need to be taught proofreading skills and sound, convenient corrective procedures.

Recordkeeping. Children can keep individual spelling lists of words misspelled in their writing. The lists can be kept in a spelling notebook.

Children like to see the progress they are making. Their spelling notebooks could also contain line or bar graphs showing personal spelling growth.

Teacher Assessment. Assessment of the children's spelling performances should be based on both formal and informal procedures and should yield information which will help the teacher to plan a productive spelling program. For this reason, it is advisable to look for patterns of errors and causes of spelling difficulties. Some general guidelines for teachers follow:

1. Spelling should be evaluated in terms of objectives, preferably those clearly understood by students and teachers.
2. Checklists will help to highlight the extent, types and frequency of children's errors and to structure evaluation of habits and attitudes.
3. Analysis of errors helps to classify the error types into categories and point toward causes or reasons for the errors.
4. Pre-tests can provide very specific unit-by-unit guidance for individual study.
5. End-of-unit tests indicate the efficiency of a student's efforts.
6. Periodic administration of diagnostic tests (commercial or teacher made) indicates areas of mastery or need, particularly when used in reference to checklists or analysis of error forms. This allows the teacher to organize the program according to specific needs.

A FINAL WORD

A well-organized spelling program focusses on helping children learn to spell the words they need in their daily writing. It provides them with the means for independent spelling activity and helps them recognize the value of correct spelling in written communication.

All ✓ →

Section VI
Supplementary Resources

FOCUSSING QUESTIONS

1. What are some professional references which will help provide background for the language arts program?
2. What supplementary materials can be used with students to support the program and the prescribed resources?

SUPPLEMENTARY RESOURCES*

Section VI* is divided into two parts. The first part presents an annotated bibliography of professional references for language arts teachers. It contains a number of headings, such as General, Theory, Diagnosis, Methods, Oral Language Development, Literature, Writing. The major emphasis of the resource is shown by the headings (e.g., writing) although that resource may treat a number of other areas too. Resources identified under general headings (e.g., theory, methods) deal with a number of specific areas in the language arts. These resources have been selected by using reviews from reviewing sources and recommendations from the curriculum committees.

The second part of Section VI is an annotated list of supplementary references that may be used with and/or by students. Again, resources are identified under the heading which indicates their major emphasis.

Both sets of resources have been carefully selected according to important criteria. The following statements identify some of the criteria and make important points about the acquisition and utilization of these resources.

1. Materials are "in print" at the time of selection.
2. The lists are designed as basic lists for purchase by teachers and schools.
3. Neither list is comprehensive but does provide a sample of each area of the language arts curriculum to provide help in selection.
4. The resources listed are identified to *support* the curriculum and the prescribed resources. They are not complete programs by themselves.
5. Prices noted are in effect at the time this guide went to press. At subsequent times, they should be considered approximate prices only.
6. When teachers plan to purchase only selected components of a series/kit/package, care should be taken to purchase the teacher's guide also so that the most appropriate use of the materials can be insured.
7. There is some duplication between materials listed here in the supplementary references and the materials which are identified as primary or secondary references in other subject areas. This duplication is designed to assist integration with other subjects.

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* This section was prepared by Lorelei Rogers, Calgary Board of Education, in contract with Alberta Education. All titles have been approved by departmental curriculum committees. The excellent work of Ms. Rogers is acknowledged with appreciation.

PROFESSIONAL REFERENCES

GENERAL

Branscombe, Frederic R. and Harry E. Newson
Resource Services for Canadian Schools.
McGraw-Hill Ryerson 1977 $4.95

Discusses the place of the resource centre in the program of a school and outlines requirements for that centre from staff through facilities to materials and equipment.

Snow, Kathleen and Philomena Hauck
Canadian Materials for Schools.
McClelland and Stewart, 1970. 200 p $5.25

Pulls together a good coverage of Canadian materials in social, cultural and economic areas. Chapters deal with the professional library and reference service; newspapers and periodicals; government publications; Canadian literature; films; radio and TV; kits, recordings, and other media. One chapter is directed at elementary schools.

**Social Education October, 1971.

THEORY

Britton, James
Language and Learning.
Penguin Books, 1970. 295p $2.95

Useful in the process of understanding children's language. For teachers searching for strategies of teaching which allow youngsters to sharpen their language skills and grasp language nuances.

**Choice July, 1971.

Clark, Margaret M.
Young Fluent Readers: What Can They Teach Us?
Heinemann Educational Books, 1976.
(U.S. Distributor-Humanities Press) 115p $3.50

Speaks to the sequential process and complexity of learning to read. A detailed analysis of reading skills and development of twenty boys and twelve girls over a period of several years. One observation is that loving care affects the learning motivation and behaviour of young children.

**The Reading Teacher December, 1977.

Moffet, James and Betty Jane Wagner
A Student-Centred Language Arts and Reading K-13.
Second Ed. Houghton Mifflin, 1976.
478p $13.50

The language arts must be developed and practiced in the context of whole, authentic discourses. To accomplish this peer interaction, integration and individualization must be practised. The theory is supported with a comprehensive array of activities.

**Language Arts October, 1977.

**Review available

Shuy, Roger W. ed.

Linguistic Theory: What Can It Say About Reading?

International Reading Association, 1977.

185p $6.50

Sections of this anthology deal with the basic concepts of transformational grammar, the importance of syntactic structures, a theoretical overview of generative phonology relating these rules directly to reading, sociolinguistics, a working model of pragmatics, the process of inferencing in language and others.

**The Reading Teacher December, 1977.

Smith, Frank

Understanding Reading — A Psycholinguistic Analysis of Reading and Learning to Read.

New York: Holt, Rinehart and Winston, Inc., 1971.

230p $6.95

Attempts to shed light on some of the fundamental aspects of reading—linguistic, psychological, and physiological—and on what is involved in learning to read. More than half of this book is devoted to such topics as language, communication, learning theory, the acquisition of speech, and the physiology of the eye and brain.

Thorn, Elizabeth A. and Carl Braun

Teaching the Language Arts: Speaking, Listening, Reading And Writing.

Gage, 1974. $6.95

By the authors of the Gage *Language Experience Reading Program* and *Strategies for Language Arts;* the book investigates language theory and practice.

DIAGNOSIS

Guszak, Frank J.

Diagnostic Reading Instruction in the Elementary School.

Harper and Row, 1972. $9.95

Identifies reading skills, showing how to pinpoint ability levels. It also is a systematic guide to action showing how a class moves from three-level grouping to multilevel cluster grouping to an individualized situation.

**Teacher April, 1973.

Miller, Wilma H.

Reading Correction Kit.

The Center for Applied Research in Education, Inc., 1975. 287 p. $12.95

Each of twelve sections presents a discussion on locating specific strengths and weaknesses, a description of particular skills, suggestions as to proper corrective steps, sample exercises, games, sample worksheets and other individualized strategies.

**Journal of Reading March, 1976.

METHODS

Fisher, Carol J. and C. Ann Terry

Children's Language and the Language Arts.

McGraw-Hill, 1976. 367p $12.95

Describes an integrated language arts curriculum, including instructional strategies for teaching listening, speaking, drama, writing, reading and literature. Advocates a program which stresses active participation by children.

*The Reading Teacher October, 1977.

The Language Experience Approach.

Encyclopaedia Britannica Educational Corporation

3 color filmstrips with cassettes $13 per part

$48 for series.

Key elements of a language experience approach to reading are described in three parts: Dictation, Classroom Publishing, The Learning Environment. Discusses individual and group dictation, writing, editing, illustration and other elements and offers suggestions for classroom organization using learning centres.

The Language Experience Approach to Reading.

Instructional Resources Center, University of Deleware, Newark 19711, 1976

45 minute sound film $425.00 purchase $45.00 rental

Dr. Russell Stauffer uses scenes from classrooms employing the language experience approach to demonstrate this method. Sequences presented provide clear examples of basic ideas for combining listening, speaking, writing, and reading. Must be ordered directly from University of Delaware.

**Language Arts February, 1977.

McCracken, Robert A. and Marlene J.

Reading Is Only The Tiger's Tail.

Leswing Press n.d. 222p $6.95

Places emphasis on the integration of all the language arts skills to support the development of reading proficiency. Methods described include sustained silent reading, extensive discussion, vocabulary building and writing journals.

**Instructor October, 1973.

Olson, Joanne P. and Martha H. Dillner.

Learning to Teach Reading in the Elementary School: Utilizing a Competency-Based Instructional System.

Macmillan, 1976. 753p $9.95

Focusses on learning to use a basal reader properly, diagnostic-prescriptive techniques, content area reading, recreational reading and classroom management. One lengthy chapter ties the components of the reading process together accenting the product—children who read.

**The Reading Teacher May, 1977.

Smith, E.B., Goodman, K.S. and R. Meridith
Language and Thinking (2nd ed.)
Holt, Rinehart and Winston, 1975. 428p $11.95

Divided into seven major parts, each dealing with an aspect of language and thinking studies. Each part begins by presenting scholarly concepts, positions and views. The following chapters discuss educational implications and recommends classroom activities.

Stauffer, Russell
Directing the Reading-Thinking Process.
Harper and Row, 1975. 386p $14.95

Proposes that reading is a thinking, reasoning, problem-solving process. Attempts to show how theory may be implemented through practice. Chapters deal with readiness, the language experience concept, word recognition and evaluation of progress.
**Reading Teacher January, 1976.

Van Allen, Roach and Claryce Allen
Language Experience Activities.
Houghton-Mifflin, 1976. 276p $6.95

Presents more than 250 language activities designed for classrooms where individualization of instruction requires a variety of materials. The activities utilize all areas of language arts.
**Reading Teacher March, 1977.

Van Allen, Roach
Language Experiences in Communication.
Houghton Mifflin, 1976. $12.50

Presents an instructional program which focusses on teaching-learning situations in which children are guided to communicate their experiences through oral sharing, visual portrayal, dramatization, rhythmical expression, discussion and conversation and writing.
**Language Arts February, 1977.

ORAL LANGUAGE DEVELOPMENT

Boorman, Joyce
Dance and Language Experiences with Children.
Longman Canada Ltd., 1973. 64p $4.25

Presents possibilities for relating language to creative dance. Four chapters deal with imaginative use of language in writing and dance, using jingles to free the imagination, rediscovery of nursery rhymes, and poetry and creative dance. Combines philosophy with practical ideas.

Klein, Marvin
Talk In The Language Arts Classroom.
National Council Teachers of English, 1977.
67p $3.95

Its purpose is to develop a theoretical framework for the inclusion of talk activities in a classroom. Part one enumerates the kinds of things we do with talk. Part two outlines the kinds of talk situations that should be provided for in classrooms.
**Language Arts October, 1977.

Layman, Grace
Educational Drama for Six to Twelve-Year-Olds.
Methuen, 1976. $6.95

Overview of what drama is including specific ideas for each strand. Relevant for sense development and social studies behaviours of understanding, emotional control, cooperation, etc.

Vandergun, Alison
Puppets for the Classroom.
Lampoon Puppet-theatre, 1974. 34p $2.50

Instructions for making simple puppets. Ideas provided for puppets to be used in English lessons, speech therapy, history, geography and mathematics.

LITERATURE

Whitehead, Robert
Children's Literature: Strategies of Teaching.
Prentice-Hall, 1968. 234p $6.50

A practical and lively source of ideas for interesting children in literature. Suggestions are organized around free personal reading, storytelling, oral reading, experiences with creative arts, and literature games and puzzles.
**Childhood Education, March, 1969.

Arbuthnot, May Hill and others (comps)
*The Arbuthnot Anthology of Children's Literature.*4th ed.
Lothrop, 1976. 1088p $15.95

Covers the scope of children's literature from the earliest books to contemporary volumes. Provides information on poetry, picture books, fiction and nonfiction and gives suggestions for activities to get children involved in literature.

WRITING

Clapp, Ouida H. ed.
On Righting Writing. Thirteenth Report on the Committee on Classroom Practices.
National Council Teachers of English, 1975. $3.75

Reports, strategies, assignments, and teacher roles that have moved students to expression. Practices chosen are those which foster positive attitudes toward writing.
**English Journal October, 1976.

Lundsteen, Sara, ed.
Help for the Teacher of Written Composition.
National Conference on Research in English,
1976. $4.95

Seven articles set out twelve basic principles on which writing programs can be based. Explores the close relationship between writing and the other language arts.

Stewig, John Warren

Read to Write: Using Children's Literature As A Springboard.

Hawthorn, 1975. 256p $9.95

A combination set of lesson plans, readings, references, and examples of children's writing. There are sections for poetry, expository writing, oral storytelling, plot development, and other major features of reading skills.

**Language Arts October, 1975.

CONTENT AREAS

Logan, Lillian and others

Creative Communications: Teaching the Language Arts

McGraw-Hill, 1972. $14.95

Integrated approach to communication building on children's competencies and interests. Takes each area of language arts developing it theoretically and then presenting many ideas for applications in all parts of the school day. Gives suggestions for evaluation.

Piercey, Dorothy

Reading Activities in Content Areas: An Ideabook for Middle and Secondary Schools.

Allyn and Bacon, 1976. $7.95

VIEWING

Dondis, Doris A.

A Primer of Visual Literacy.

MIT Press, 1973. 194p $15 (4.95 paper)

Designed to increase the understanding and utilization of visual expression. The elements of design and the development of visual symbols are explained rationally and simply. Treats the visual arts as language.

**English Journal October, 1974.

Fransecky, Roger B. and John L. Debes

Visual Literacy: A Way to Learn — A Way to Teach.

Association for Educational Communications and Technology, 1972. 36p $4.00

Will familiarize educators with the concept of visual literacy and classroom practices which help teach it. Gives definitions, objectives, and explores the use of pictures and cameras.

Hanks, Kurt and Larry Belliston

Draw! A Visual Approach to Thinking, Learning, and Communicating.

William Kaufmann Inc., 1977. 242p $19.75

Encourages anyone to use drawing as an aid to thinking and creating. Explains that drawing is a process and not a product. The book is a guide to methods, tools and techniques (from copying and contouring to rapid visualization and ideation). Recommended for the non-drawer.

**Media Mix February, 1978.

Tell Me What You See.

Association for Educational Communication and Technology Publications. n.d. $11.95

1 filmstrip 1 cassette teacher's guide

An overview of the place of visual education in the curriculum with particular reference to one school program. Informational and motivational with some ideas but no prescriptions. Roger Fransecky appears and presents some of his views.

SPELLING

Spell/Write

Edu-Media

3 colour filmstrips with cassettes

Useful only to schools using the *Spell/Write* materials. Part one presents a strategy for learning spelling and gives a rationale for placing spelling and writing in the same program. Part two presents an explanation of day-by-day activities and teaching techniques. Part three discusses diagnosis and evaluation.

Thomas, Ves

Teaching Spelling: Canadian Word List and Instructional Techniques.

Gage, 1974. $3.75

A study of Canadian spelling divided into graded lists of Canadian usage. Includes techniques for learning to spell.

HANDWRITING

Markoff, Annabelle Most

Teaching Low-Achieving Children Reading, Spelling and Handwriting.

Charles C. Thomas, 1976. 274p $16.75

A discussion of some research findings in reading, spelling and handwriting, some theoretical background and a summary with specific suggestions for teaching. A separate chapter on left-handed children.

PERIODICALS

AV Communication Review

Association for Educational Communications and Technology, 1126 Sixteenth St. N.W., Washington, D.C. 20036. Published quarterly $21.50

Scholarly articles on educational technology and research, visual literacy and teaching methods.

Highway One

Canadian Council Teachers of English, 237 Yonge Blvd. Toronto M5M 3J1 3 issues per year $3 per issue.

Devoted to the needs and concerns of elementary, middle and junior high school language arts teachers.

Journal of Reading.
International Reading Association, 800 Barksdale Road, Delaware 19711. 8 issues a year $15.00

Provides a forum for the exchange of information and opinion in the pursuit and exploration of the interests of those who instruct and supervise in the field of reading in the schools.

Language Arts.
National Council Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.
11 issues a year $21.50

Articles written by academics and practising classroom teachers provide both methods and theories. Reviews of professional resources and instructional materials are a regular feature.

The Reading Teacher.
International Reading Association, 800 Barksdale Road, Newark, Delaware 19711.
9 issues a year $15.00

Articles submitted by interested persons including practising classroom teachers. Practical information on such topics as reading, linguistics, viewing, writing and other components in the language arts.

SUPPLEMENTARY REFERENCES

READING IN THE CONTENT AREAS

Animal Environments Division 2

Producer: Fitzhenry Whiteside c1976
Distributor: Fitzhenry Whiteside
Format: sets of colour study prints 33 cm x 48 cm, teacher's guide
Price: $29.95 each set

Emphasis is on descriptions of how animals live. Information on behavioral features and habits of each species is provided in the pictures and in the supplementary information printed on the back. The teacher's guide was prepared under the direction of Dr. Donald A. Chant, University of Toronto.
Sets are:

Mammals of North America
Endangered Animals
Pets and Pests
Living Habitats
Fish of North America
Insects of North America
Birds of North America
Amphibians and Reptiles of North America

The Bowmar Nature Series Division 1

Producer: Bowmar
Distributor: Nelson
Format: 10 filmstrips, 10 cassettes, 10 story books, teacher's guide
Price: $237.95

Each of the books presents a story poem with accompanying sound filmstrip. All are designed to provide rich language experiences and introduce basic life science concepts.
Titles are:

The Ways of Animals — explores animal behavior, adaptations, life cycles, and habitats.
The Ways of Plants — explores life cycles, plant kingdoms, and growth.

Examining Your Environment Division 2

Publisher: Holt, Rinehart and Winston c1974
Format: 12 titles each with a teachers guide
Price: teacher's guides $1.75 student's book — each title $4.00,
Pack of 6 student books — 1 title — $22.00

The activities in this series are neither completely open-ended nor closed. The initial question is already asked for the student, and directions for procedures are given but the activities are open at the other end: based upon the data they collect, the pupils are left to draw their own conclusions. Skills of observing, measuring, recording, calculating and communicating are emphasized. All books are SI metric.
Titles are:

An Introduction for Teachers
Birds
Birds: A Guide for Teachers
The Dandelion
The Dandelion: A Guide for Teachers
Small Creatures
Small Creatures: A Guide for Teachers
Snow and Ice
Snow and Ice: A Guide for Teachers
Ecology in Your Community
Ecology in Your Community: A Guide for Teachers
Mini-Climates
Mini-Climates: A Guide for Teachers
Running Water
Running Water: A Guide for Teachers
Your Senses
Your Senses: A Guide for Teachers
Astronomy
Astronomy: A Guide for Teachers
Mapping Small Places
Mapping Small Places: A Guide for Teachers

Free To Be . . . You and Me Division 1

Producer: Free To Be Foundation and McGraw-Hill Films c1975
Distributor: McGraw-Hill Ryerson
Format: 6 filmstrips and cassettes, 1 soft cover copy "Free To Be . . .You and Me", 1 guide, Smiles and Tears cards, 4 letter chip boards, poster, People Pattern game board, People Pattern cards.
Price: $160.00

Based on a best selling book and an award-winning TV special. Designed to promote feelings of self-worth by teaching independence and cooperation. Learning module mate-

rial features art, photography, music, games to play, mazes to solve, things to make, etc.

Harper, Peter and Others Division 1
Project Five to Nine
Publisher: Macmillan of Canada
Format: Teacher's Resource Book
Price: $6.95

Content of this book on urban studies provides a vehicle through which concepts are learned, skills are developed and values and attitudes formulated. Language activities incorporated include observing and describing, interviewing and interpreting, recording (with maps, graphs, photographs, tape recorders, pen and paper), defining, classifying, hypothesizing, synthesizing and generalizing.

Health Adventures of the Lollipop Dragon Division 1
Producer: Society for Visual Education c1977
Distributor: Educational Film Distributors
Format: 4 colour filmstrips, 4 cassettes, teachers guide
Price: 1 f/s and 1 cass, $18.50; series with guide $70.00

Four whimsical adventures with the gentle Lollipop Dragon introduce basic health concepts. A mid story stop frame encourages participation through discussion and decision-making.

Titles are:
Food and Growth
Exercise and Rest
Dental Care
Diseases

One World Discussion Pictures Division 1
Producer: Fitzhenry Whiteside c1972
Distributor: Fitzhenry Whiteside
Format: 3 sets of colour picture cards 45 cm x 64 cm (approx.), teacher's guide
Price: each set $79.00, including guide

Prepared by Canadian educators to present a coherent and balanced view of the environments and cultures of other parts of the world in relation to our own country. The guide books recommend a variety of language activities such as word lists, diaries, writing sentences and stories, interviewing, dramatization, role playing, etc.

Sets are:
Year 1: *How Families Live* (87 cards)
Year 2: *Families and Communities* (96 cards)
Year 3: *Interaction of Communities* (56 cards)

Read Along Science Division 1
Producer: Guidance Associates c1977
Distributor: Visual Education Centre
Format: 1 colour filmstrip, 1 cassette, 4 student books, teachers guide for each title
Price: $34.00 each title; $89.75 for series; additional student books 6 for $5.00

Visuals and narration on filmstrip and cassette duplicate pictures and print in students' books providing for a variety of uses for this material. Descriptions are given in simple language; teacher's guide is comprehensive and well planned to provide for a variety of useful classroom activities.

Titles are:
Read Along Science: Dinosaurs
Read Along Science: Fossils
Read Along Science: Mammals of Long Ago

Social and Environmental Studies Division 1 & 2
Producer: McGraw-Hill Ryerson
Distributor: McGraw-Hill Ryerson
Format: *World of Me* (Year 1-2) Activity Prints, Part 1 (31 colour); Activity Prints, Part 2 (29 colour); audio visual kit (6 f/s, 2 records); teacher's resource book

Beaver Hill (Year 2-3) student booklets — 3 titles (to be bought in suitable quantities; audio-visual kit (1 record, 3 f/s, 8 activity prints, 4 Group of Seven prints); teacher's resource book.

Canada Close-Up (Year 3-4) student booklets — 3 titles (to be bought in suitable quantities; audio-visual kit (1 record, 3 f/s, 8 activity prints, large map of Canada); teacher's resource book.

The World of People: The Global Village (Year 4) student text; teacher's resource book.

The World of People: The Eastern Hemisphere (Year 5) student text; teacher's resource book.

The World of People: The Western Hemisphere (Year 6) student text; teacher's resource book.

Price:

World of Me	
Activity Prints Pt. 1	$ 90.20
Activity Prints Pt. 2	86.10
AV Kit	74.30
Teacher's book	11.00
Beaver Hill	
The Brambles (booklet)	$ 3.15
Spookane Estate (booklet)	$ 3.15
Travels with Mr. Tremor (booklet)	$ 3.15
AV Kit	$100.95
Teacher's book	$ 14.20
Canada Close-Up	
Coast to Coast (booklet)	$ 3.61
Je Suis Canadien (booklet)	$ 3.61
People of the Plains (booklet)	$ 3.61
AV kit	$100.95
Teacher's book	$ 14.20
Global Village	
Student text h.c.	$ 6.76
s.c.	$ 5.78
Teacher's book	$ 12.00
Eastern Hemisphere	
Student text h.c.	$ 6.76
s.c.	$ 5.78
Teacher book	$ 12.00
Western Hemisphere	
Student text h.c.	$ 7.23
s.c.	$ 6.38
Teacher's book	$ 12.95

A Canadian program developed to provide a conceptual framework for the child's learning experiences. Social and environmental study areas and nine basic concepts form the

basis for content selection and the activities for each unit. Recognition is given to the essential nature of certain language and communication skills in the development of concepts. The field of communication forms the basis to the use of this program.

Student Activity Cards for Cuisenaire Rods Division 1 & 2
Producer: Cuisenaire Rod Co. of America
Distributor: Setsco Educational Ltd.
Format: 126 activity cards, teacher's notes (a set of rods are required to use these cards)
Price Activity cards $14.20 Rods: 1 set of 72 $3.40

Games and activities encourage children to formulate and reinforce mathematics concepts while transferring ideas from the printed word to the manipulative materials.

READING

Breakthrough to Literacy Division 1 (Readiness)
Producer: Bowmar
Distributor: Thomas Nelson
Format: 34 story figures, classroom sentence maker w/printed and blank insert cards, classroom sentence maker stand, 10 My Sentence Makers w/printed and blank insert cards, 10 My Sentence Maker Stands, 10 Project Folders w/blank insert cards, 10 My Word Makers w/letter insert cards, 90 Breakthrough books — 2 sets, 45 titles in each set, 8 Lollipop books — 2 sets, 4 titles in each set, teacher's resource book, all packed in a classroom storage unit
Price: $248.10

Provides many vehicles for acquisition of language skills. Materials are manipulative providing for the active involvement of children. Language is used in listening, speaking, reading and writing while the children engage in such processes as observing, imagining, recalling, retelling, role playing, etc.

Guinness World Records Reading Comprehension Program Division 2
Producer: Society for Visual Education Inc. c1977
Distributor: Educational Film Distributors Ltd.
Format: 4 colour filmstrips, 4 cassettes, score sheets, 120 Comprehension Check Exercises, scoreboard, certificates, 20 reading/content sheets and one Guinness Book of World Records
Price: $140.00

Teaches reading skills in vocabulary development, comprehension and interpretive thinking. Read along practice is provided with f/s and cass. and the Guinness Challenge is an exciting reading and performance activity.

Interaction Division 1 & 2
Producer: Houghton Mifflin
Distributor: Houghton Mifflin
Format: Level 1 (Division 1) Starter Set: 6 copies each of 27 non-consumable booklets, 1 set of activity cards, 1 Silly Syntax set, Photo stories red and blue, teacher's guide, evaluation guide
Level 2 (Division 2) Starter Set: 6 copies each of 44 non-consumable booklets, 1 set of activity cards, 1 Silly Syntax set, Photo stories blue and green, teacher's guide, evaluation guide
Price: Level 1 $330.28 Level 2 $523.20

Interaction is the operative word in the method and management of the program. In the program students spend their time using language. They talk; write; play games of language and logic; read; listen; dramatize; improvise; and create books, games, visuals and recordings. Each level provides a 3-year program in an interactive, feedback format.

Language Patterns (Revised)
Producer: Holt, Rinehart and Winston of Canada, Limited (Revised 1976)
Authors: Linn, Bruce, Donaldson, Ellis, Saunders, Trischuk
Format: The series consists of materials for levels one to three. Each level has a Teacher's Resource Book.

Level One:
Resource Materials —
Listening Letters (Revised)
Laughing Letters (Revised)
Magic Letters (Revised)
Rainbow Letters
Coordinating Ideas —
Tracing Letters
Working With Letters, Book 1
Working With Letters, Book 2
The Reading Box
Independent Activities
Supplementary Materials —
Diagnostic Tests Level 1 (Masters)
Diagnostic Tests and Reteaching Guide 1

Level Two:
Resource Materials —
Adventures with Mac
Silver Steps (Revised)
Golden Trails (Revised)
Coordinating Ideas —
Working With Words
Listening and Writing
The ELF Book (Revised)
Thinking and Writing A (Revised)

Level Three:
Resource Materials —
Wings of Wonder (Revised)
Flights Near and Far (Revised)
Coordinating Ideas —
Listening and Writing — The Toadstool Book (Revised)
Thinking and Writing B (Revised)
Working with Meaning (Revised)

This series endeavours to integrate the language arts in its presentation. It has an emphasis on phonics at the grade one level with colourful pictures. There are many language arts activities suggested for pupils and the series lends itself well

to a diagnostic approach. The below average reader should find success with this series. There seems to be limited reading material for a total program but will serve well as resource and supplementary units.

The New Open Highways Program (Grades 1-6)
Publisher: Gage Publishing Limited c1974
Components:
Starter Concept Cards, Starter Concept Cards Mini Pictures, and *Teacher's Edition* (readiness materials)
Read and Write (exercise book) and *Teacher's Edition* (readiness materials)
My Starter Book, Teacher's Edition, and *Teacher's Key* (alternate edition of readiness materials)
Tests for Starter Concept Cards or *My Starter Book*
Get Set preprimer and *Teacher's Edition*
Alphabet Masters for Starter Concept Cards, My Starter Book, Get Set
Ready to Roll (book 1, part 1)
Rolling Along (book 2, part 2)
More Power (book 2, part 1)
Splendid Journey (book 2, part 1)
Splendid Journey (book 3, part 1)
Speeding Away (book 3, part 2)
Seeking Adventure (book 4)
Discovering Treasure (book 5)
Exploring Afar (book 6)
Teacher's Edition (for all books)
Read and Write and *Teacher's Edition* (exercise book for each book from readiness through book 3, part 2, but not for *My Starter Books)*
Skillbook and *Teacher's Edition* (exercise book for books 4-6)
Duplicating Masters (for all levels)
Individual Practice Pad (for all levels 4-6)
Separate Answer Key for Individual Practice Pad
Tests (for each book from readiness through book 3, part 2)
Reading Tests (for books 4-6)

This is a highly structured basal reading program that incorporates all aspects of the language arts in its presentation. The series has interesting stories with a variety of settings with some from the original edition. There are many coloured pictures and a few photographs included to illustrate the story content. The workbooks at the primary level use coloured pictures and diagrams but the upper elementary levels are basically black and white. The workbooks follow a traditional format with heavy emphasis on basic skill practice. This series seems to be most applicable to the average reader and below-average reader with emphasis on success and repetition in a motivating setting.

Reading Unlimited K-6
Producer: Scott Foresman and Co. c1976
Distributor: Gage Publishing Limited
Format: Readers available in individual soft cover booklets or hard cover multi booklet texts. Workbooks and teacher manual available in soft cover booklet edition.

Materials considered for the series were put through an intensive learner verification program. At early levels predictable language patterns are used. At ensuing levels expanded language structure becomes more diverse. The developer incorporates an inductive approach with specific learner objectives for lessons outlined at the beginning of each chapter. Supplementary materials include a portable magneboard, magnepieces and file for primary levels, pre- and post-tests for all levels and individual cumulative record cards. It is a comprehensive skills oriented program focussing on reading for meaning.

Series "r" The New Macmillan Reading Program
Producer: Macmillan Publishing Company (U.S.) c1975
Distributor: Collier Macmillan Canada Ltd.
Format: readers, workbooks, spirit duplicating masters, visuals, records/audio cassettes

Series "r" is a reading skills development program divided into 36 levels for grades kindergarten to six. Reader material is available in individual soft cover booklets or hard cover two-in-one or three-in-one editions. Coil bound teacher resource book provides an overall review of program, skills chart, instructional directions and developer's rationale. The primary program emphasizes decoding and comprehension skills. The intermediate program is organized around thematic strands focusing on increasing student reading comprehension. A host of supplementary material includes student consumable magazines, skills reservoir, games and audio materials. Assessment tools include pre- and post-assessment instruments for each level. It is a comprehensive program based on sound principles of learning with content related to other subject areas.

New Phonics We Use Learning Games Kits Division 1 & 2
Producer: Rand McNally and Co. c1975
Distributor: Gage
Format: 10 table games in each kit
Price: each kit $129.45

Supplements and reinforces phonics skills. Games follow the sequential development of phonics skills but can be used in any order. The phonics concepts presented range from the study of alphabet letters, initial and final consonants, consonant blends (clusters), consonant diagraphs, to the short and long vowel sounds. The phonics elements are presented within the framework of whole words. Kits are:
New Phonics We Use Learning Games — One
New Phonics We Use Learning Games — Two

Reading Skills To Start With Division 1
Producer: Guidance Associates c1977
Distributor: Visual Education Centre
Format: 8 colour filmstrips, 8 cassettes, discussion guide
Price: 1f/s and 1 cass. $27.75
complete set $199.50

Designed to expand and enrich children's competence with basic English. Suspenseful, dramatized stories help children actively build fundamental listening and language skills;

strengthen visual literacy; explore interpersonal relationships and concepts of self.

Words that Compare — comparative terms, spatial relationships, opposite terms.

Initial Consonant Sounds — integration of isolated sounds into whole words, identification of initial consonants by sound and graphic symbol.

Rhyming — rhyming elements in words and phrases.

Sequencing — recall of aural and visual sequences.

Words that Describe — supports perception of time, place, manner and relationships.

Listening — sound discrimination and sound sources.

Likenesses and Differences — supports word attack skills including structural analysis of word endings, forms, configurations.

Classification — supports perception of analagous relationships.

Venture Library Division 1

Publisher: Thomas Nelson

Format: 57 softbound booklets, 4 teacher's guides

Price: $139.50

An integrated component of *Language Development Reading* designed to promote independence in reading. The graduated difficulty within each level allows control of skill development and informal monitoring of student progress.

ORAL EXPRESSION

Baxter, Vera and Kenneth Brown Division 2

Famous People Once Were Kids! c1978

Publisher: The Early Years Associates

Price: Package of 8 books $19.00

A book of short plays about people who were involved in the discovery and exploration of Eastern Canada. The plays may be read aloud or staged in the classroom. They were written to provide understanding of appropriate use of punctuation, skill in pronunciation, and tonal variety while fostering an interest in Canadian history.

Developing Understanding of Self and Others Division 1

Producer: American Guidance Service, Inc. c1973

Distributor: Psycan

Format: DUSO kit D-1: teacher's guide, 2 story books, group discussion cards, posters, puppets, puppet play props, role playing cards, 5 cassettes, metal carrying case

DUSO kit D-2: teacher's guide, posters, puppets, discussion pictures, discussion guide cards, role playing cards, self and social development activity cards, career awareness cards, 5 cassettes.

Price DUSO kit D-1 $170.00

DUSO kit D-2 $170.00

Designed to encourage healthy social and emotional development. The activities make extensive use of listening, inquiry and discussion approaches to learning.

Experiences in Perceptual Growth Division 1

Producer: EBE c1976

Distributor: Visual Education Centre

Format: 3 colour filmstrips, 3 cassettes, teacher's guide

Price: 1 f/s and 1 cass. $19.00

complete kit $48.00

Cartoon characters take students on a search for the elusive words to describe textures, sounds and qualities.

Texture: Squish and Pickles

Sounds: Lions Don't Always Roar

Numbers: Peep Counts Sheep

Hello! Getting Together With the Telephone

Division 1 & 2

Producer: Cinemedia

Distributor: Cinemedia

Format: 4 f/s and cassettes, 4 teacher's guides, 12 activity masters, 4 posters

Price: $79.00

The objective is to assist young people in developing the ability to use the telephone skillfully and effectively. *Getting Together* (all grades) exploration of communication; *Now You're Talking!* (1 to 2) what to do in an emergency; *What's White and Yellow and Read All Over!* (3-5) introduction to telephone directories; *Hello, Mr. Bell* (4-6) history of the telephone. This is a Canadian program developed with Bell telephones.

Look, Listen, Discover! Division 1

Producer: Cinemedia c1976

Distributor: Cinemedia

Format: 12 colour filmstrips and 12 cassettes, 2 sound-game cassettes, 50 activity cards, 10 spirit masters

Price: Set 1 or 2: 6 f/s, 6 cass., 1 sound-game cassette, activity cards and spirit masters $115.00

Set 1 *and* 2: $199.95

Individual f/s with cassette $19.95

Designed to develop students' perceptual, cognitive and communications skills. Each filmstrip is a series of pretested, problem-solving games. Designed in Canada by Margie Golick, Senior Psychologist, McGill-MCH Learning Center.

Set 1:

Divergent Thinking

How Would You Use It?

Make Something New

Ordering

Put Them In Order

What's Wrong Here

Reasoning and Deducing

How Will It Look?

Pick the Pictures

Set 2:

Classification

What Do They Have In Common?

Which Group Will They Go To?

Does It Belong?

Remembering
What's Missing?
Can You Find Them?
Listen For the Clues

My Friends and Me E.C.S.
Producer: American Guidance Service, Inc. c1977
Distributor: Psycan
Format: Teacher's guide, 2 activity manuals, activity board, 50 magnetic shapes, activity pictures, 2 story books, 2 dolls, print blocks, song cards, 5 cassettes, family activity spirit masters, metal carrying case.
Price: complete kit $250.00

A program of group activities and versatile materials to nurture personal and social development. Children participate in activities by listening, discussing, singing, pantomiming and drawing. 190 activities provide a minimum of 20 minutes of daily activity for a school year.

On Stage: Wally, Bertha and You Division 1
Producer: Encyclopaedia Britannica Educational Corp.
Distributor: Visual Education
Format: program guide, 16 activity cards (Icebreakers), 42 major activity cards, Resource Pak (16 story cards, 16 picture cards), 42 construction cards, 6 culminating activities, 2 large puppets, teacher's handbook.
Price: $77.00

Using creative dramatics activities the children gain experience in oral expression, develop listening skills, come to understand the elements of a story, learn classification skills and have opportunities for creative expression.

LISTENING

Listening Language Laboratories Division 1 & 2
Producer: Science Research Associates
Distributor: SRA
Format: Each kit grades 1-3: 24 cassettes (48 lessons) 48 activity page spirit masters, 1 teacher's handbook
Each kit grades 4-6: 24 cassettes (96 lessons) 24 activity page spirit masters, 1 teacher's handbook
Price: Grades 1-3 (Labs 1a, 1b, 1c) $320.00 each
Grades 4-6 (Labs 2a, 2b, 2c) $320.00 each
Set of 3 labs $900.00

Each lesson presents a specific set of words, tests students' understanding of the words, weaves the words into a narrative reinforcing the language concepts and developing comprehension skills.

Listening with a Purpose Division 2
Producer: Coronet Instructional Media Ltd.
Distributor: Coronet
Format: 12 cassettes, 30 student response books, teacher's manual
Price: $120.00

Self-directed and self-correcting lessons designed to improve auditory acuity and reception, auditory memory; sensitivity to sound, word, expressive technique; improvement of critical listening and the transference of listening skills to active self-expressive ones.

A Nelephant Named Godfrey Division 1
Producer: Gage
Distributor: Gage
Format: Teacher's manual, 6 cassettes
Price: $57.00

Sixty listening lessons recommended for use with the Language Experience Reading Program.

Sounds of Language Cassettes Division 1 & 2
Producer: Holt, Rinehart & Winston
Distributor: Holt, Rinehart & Winston
Format: 10 cassette tapes for each text
Price: $80.64 each set of 10

Accompanies *Sounds of Language* series. Bill Martin reads selections from the texts to the accompaniment of guitarist Al Caiolo. Students are involved in choral and responsive reading by the personable Martin.

Titles are:

Sounds I Remember (Preprimer 1)
Sounds of Home (Preprimer 2)
Sounds of Numbers (Primer 1)
Sounds of a Hound Dog (Primer 2)
Sounds Around the Clock (Reader 1-1)
Sounds In the Wind (Reader 1-2)
Sounds of a Pow Wow (Reader 2-1)
Sounds of Laughter (Reader 2-2)
Sounds After Dark (Reader 3-1)
Sounds of the Storyteller (Reader 3-2)
Sounds of Mystery (Reader 4)
Sounds of a Young Hunter (Reader 5)
Sounds of a Distant Drum (Reader 6)

WRITING

Language Experiences in Reading Division 1 & 2
Producer: Encyclopaedia Britannica Educational
Distributor: Visual Education Centre
Format: For Levels I, II, III — 6 daily lesson plan guides, teacher's guide, 72 resource cards, 6 sound filmstrips, 8 cassettes for listening (with skill lessons) 72 reading selections, spirit masters

For Level IV — teacher's guide, teacher's resource book, spirit masters, class record sheet, 216 project folders, 45 reading selections, 36 writing patterns for reading, 72 miniposters, 5 cassettes for listening

Price: Each Level of 6 units $275.00
Individual Units $85.00

Thematic units built on the premise that children think and say — and then go on to writing and reading. Designed to permit children with divergent dialects of English or with English as a second language to participate actively while they are gaining enough language experience to read printed materials that do not reflect their own language or language patterns.

VIEWING

Photostory Discovery Sets Divisions 1 & 2

Producer: Eastman Kodak Co. c1967
Distributor: Association For Educational Communications and Technology
Format: Cards 9 cm x 9 cm; teacher's guide
Price: $3.95 per set

Designed to stimulate visual awareness each set includes three to five sequences of pictures that tell a story. There is flexibility both in the number of cards used in a sequence and in the order in which they are placed to allow for student experience and imagination.

Set No. 1 Simple story lines relating concretely to the lives of many youngsters. 29 black and white pictures.

Set No. 2 Contains a greater variety of elements, and requires more imagination than set No. 1. 26 black and white pictures.

Set No. 3 Contains one central theme having many story possibilities. 28 color pictures.

Set No. 5 Visual categories. Develops conceptual abilities by requiring children to place pictures into categories. 50 color pictures.

DIAGNOSIS

Attribute Games and Problems Divisions 1 & 2
Attribute Games and Problems Activities

Producer:
Distributor: Setsco
Format: A blocks, loops and label cards; people pieces and label cards: colour cubes; combination teacher/student book
Price: Attribute Games and Problems $12.75
Attribute Games and Problems Activities $6.75

Designed to develop thinking skills. Materials can be used in activities which deal with classification, logical relationships and problem solving.

HANDWRITING

Lunchbox Handwriting Kits Division 1 & 2

Producer: Science Research Associates
Distributor: Science Research Associates
Format: Each kit 144 exercise cards (48 different exercises — 3 cards for each) 10 plastic overlays, 10 markers, pad of 40 Pupil Progress sheets, teacher's instruction sheet
Price: each kit $62.50

Each kit uses the trace-write approach. Exercise cards fit into plastic overlays to provide a non-consumable format in which the student traces the letter, then writes the letter and compares it to the model for immediate feedback. There are some discrepancies between letter formations in the kits and those recommended in the Alberta curriculum. These can be easily changed on the exercise cards.

Kits are:

Lunchbox Manuscript Handwriting Kit
Lunchbox Cursive Handwriting Kit

LITERATURE

Aware Division 2

Producer: Random House of Canada
Distributor: Copp Clark of Canada
Format: 2 each of 24 activity cards, 36 track cards, 4 copies of each of 4 poetry booklets, 10 scent-impregnated cards, 1 cassette, 1 braille card, 4-part poetry anthology, teacher's guide
Price: $195.00

An introduction to poetry that draws on the child's facility with language by having him think about, talk about and write about the things that come to him through his five senses.

Best In Children's Literature Division 1

Producer: Troll Associates
Distributor: Grolier
Format: 20 cassettes
Price: $110.00 or $5.50 each cassette

Promotes an early appreciation of language, strengthens listening and speaking skills, and encourages students to read on their own.

The twenty titles are:

Make Way for Ducklings
Story About Ping
Curious George Rides a Bike
Madeline's Rescue
The Biggest Bear
Caps for Sale
Bread and Jam for Frances
Story of Ferdinand
Custard the Dragon
Custard & the Wicked Knight
Blueberries for Sal
Andy and the Lion
Lentil
A very Special House
Johnny Crow's Garden
Tale of Peter Rabbit
Tale of Benjamin Bunny
Mike Mulligan & His Steam Shovel
Cat from Telegraph Hill
Harold and the Purple Crayon

Charlotte's Web Division 2

Producer: Films Inc.
Distributor: Visual Education Centre
Format: 3 filmstrips, 3 cassettes, 15 activity cards, 1 book, 1 teacher's guide
Price: $77.00

Sound filmstrip made directly from the Hollywood movie summarizing the story in two filmstrips. The skillstrip is designed to give practice in sequencing while the whole package is designed to give pleasure and enhance reading.

SPELLING

Continuous Progress in Spelling

Producer: Edu-Media (Noble & Noble)

Distributor: Edu-Media

Format: 10 student study manuals, 1 teacher's manual, placement test pad, handwriting handbook, word lists, delayed recall tests, overview tape

Price: $174.50

Continuous Progress in Spelling is an individualized, multi-level program that features punctuation, grouping of words into lists, test-study-test approach, student's self-management study manual, and formal and functional spelling study approaches.

Spelling Word Power Laboratory Series

Producer: SRA
Disbributor: SRA

Format: 76-81 learning wheels, 3 achievement test surveys, 44 check tests, student record book, teacher's handbook

Price: $155.00 - 157.00

The sequence of these spelling kits for grades 4, 5 and 6 is based on a "stimulus-response-feedback-reinforcement-redirection" learning model with materials ordered from simple to complex. Provision is made for both branching and recycling of student progress.

Basic Goals In Spelling (3rd Canadian Edition)

Producer: McGraw-Hill Ryerson
Distributor: McGraw-Hill Ryerson

Format: Hard cover student text/work book editions levels 1-6 or soft cover workbook edition levels 2-6.

Teacher resource books are available in both formats.

Basic Goals in Spelling is a spelling program organized in units for levels 1-6 which is developed around the sounds and structures of the language. The program includes a dictionary program sequenced through all levels and is synchronized to a reading program developed by the authors. Level 1 introduces a dictionary readiness program in the form of a picture dictionary. Levels 2 and 3 introduce all the dictionary consonant and vowel symbols. Beginning in level 4 a comprehensive spelling dictionary is incorporated in the textbooks. Levels 5 and 6 provide for review, extension and refinement of all skills introduced in earlier levels.

Supplementary materials include teacher resource books, additional student practice material in the form of Webster-masters and Webster primary spelling placement tests. Student and teacher books are illustrated in full colour.

GENERAL

The Language Box Division 2

Producer: Macmillan of Canada
Distributor: Macmillan of Canada
Format: Teacher's handbook, 300 activity cards, student record folder
Price: $56.00

Activities are aimed at the skills of speaking, listening, reading and writing. Cards are coded by colour to indicate the target skill, by letter to indicate the number of participants required for the activity and by number to indicate the time required to complete the activity. *The Language Box* emphasizes the child's imagination, curiosity, initiative and energy.

The Library: What's In It For You? Division 2

Producer: Guidance Associates
Distributor: Visual Education Centre
Format: 2 filmstrips, 2 cassettes, teacher's guide
Price: $52.50

Demonstrates use of the card catalogue for finding nonfiction, fiction, biography. Shows how to use general and special dictionaries; indexes to historical fiction, periodicals, art and illustration. Explores the full range of library audiovisual resources.

Newslab Division 2

Producer: Science Research Associates
Distributor: SRA
Format: 200 activity cards, 12 index cards, one copy of NewsGuide, student record folders, teacher's manual, spirit masters, evaluation forms.
Price: $95.00
NewsGuides — 1 per student $1.15 each

To facilitate reading and interpreting a newspaper. Kit has 12 sections with activity cards arranged by order of difficulty in each section. Gives practical application for the skills of outlining, summarizing and skimming.

Researchlab Division 2

Producer: Science Research Associates
Distributor: SRA
Format: 220 article cards, 20 answer keys, 20 content cards, 4 how-to-use-the-kit cards, 2 indexes, 1 teacher's guide, 1 student research guide and 16 research skill cards.
Price: $140.00
Student Reserach Guides — 1 per student — $1.30 each

Works to develop the skills of skimming, using table of contents, using an index, using a dictionary, finding the main idea, using pictures for information, using cross-references, finding supporting details, notetaking, outlining, selecting information, organizing material, using personal experience, noting similarities and differences, evaluating and relating information. Useful in developing skills to be used in the library.

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AFTERWORD

We must always remember that language is learned, not because we want to talk or read or write about language, but because we want to talk and read and write about the world. Only linguists have language as their subject matter. For the rest of us — especially for children — language is the medium of interpersonal relationships, the medium of our mental life, the medium of learning about the world.

(Cazden, 1977, p.42)

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Appendices

APPENDIX A

ESTABLISHING CRITERIA FOR EVALUATION

In setting criteria for evaluation consider the nature of the task, the language ability of the child, the context in which the communication takes place, as well as the function of the message and the mode used. With increasing language maturity the criteria for evaluation are more numerous and the expectations for responses increase. Thus, the questions may be the same in some instances but the level or complexity of the response will vary. The lists contain examples of criteria which might be used to assess the language performance of students who have been in school one, two or five years. The tasks are listening, oral description, oral storytelling, and written storytelling.

1. Listening — Early Year One

   Responses indicate ability to:

   a) listen actively to what is said ..... Yes ☐ No ☐
   b) maintain interest in subject ..... Yes ☐ No ☐
   c) follow the sequence of events over increasingly lengthy selections ..... Yes ☐ No ☐
   d) recognize mood ..... Yes ☐ No ☐
   e) detect main idea ..... Yes ☐ No ☐
   f) get information ..... Yes ☐ No ☐
   g) visualize events ..... Yes ☐ No ☐
   h) create imagery ..... Yes ☐ No ☐
   i) express enjoyment ..... Yes ☐ No ☐
   j) make comparisons ..... Yes ☐ No ☐
   k) draw inferences ..... Yes ☐ No ☐
   l) make judgments ..... Yes ☐ No ☐

2. Description (Oral) — Year Two

   Responses indicate ability to:

   a) focus on task ..... Yes ☐ No ☐
   b) identify attributes through sensory experience according to —
      colour ..... Yes ☐ No ☐
      size ..... Yes ☐ No ☐
      shape ..... Yes ☐ No ☐
      texture ..... Yes ☐ No ☐
      weight ..... Yes ☐ No ☐
      taste ..... Yes ☐ No ☐
      smell ..... Yes ☐ No ☐
      actions ..... Yes ☐ No ☐
      composition ..... Yes ☐ No ☐
   c) use fluency in vocabulary ..... Yes ☐ No ☐
   d) use precision in vocabulary ..... Yes ☐ No ☐
   e) describe parts in relationship to the whole ..... Yes ☐ No ☐

f) describe according to the use of function ..... Yes ☐ No ☐

g) apply class name and/or categorize the object ..... Yes ☐ No ☐

3. Storytelling (Oral) — Year Two

Responses indicate ability to:

a) express a single idea or several ideas ..... Yes ☐ No ☐

b) express a unified thought ..... Yes ☐ No ☐

c) communicate with the reader ..... Yes ☐ No ☐

d) recognize the nature of characters in the story situation ..... Yes ☐ No ☐

e) recognize thoughts and feelings of others ..... Yes ☐ No ☐

f) focus on the main idea of the story ..... Yes ☐ No ☐

g) show awareness of sequence ..... Yes ☐ No ☐

h) structure events to present beginning, middle, end ..... Yes ☐ No ☐

i) express detail by using sensory language to describe in terms of shape, size, movement, color, sounds, smells, touch ..... Yes ☐ No ☐

j) express relationship between ideas using transitional and connective words ..... Yes ☐ No ☐

4. Description (Oral) — Year Five

Responses indicate ability to:

a) focus on the task ..... Yes ☐ No ☐

b) identify attributes through sensory experience according to —

colour ..... Yes ☐ No ☐

size ..... Yes ☐ No ☐

shape ..... Yes ☐ No ☐

texture ..... Yes ☐ No ☐

weight ..... Yes ☐ No ☐

taste ..... Yes ☐ No ☐

smell ..... Yes ☐ No ☐

actions ..... Yes ☐ No ☐

sound ..... Yes ☐ No ☐

composition ..... Yes ☐ No ☐

c) use fluency and precision in vocabulary ..... Yes ☐ No ☐

d) describe parts in relationship to the whole ..... Yes ☐ No ☐

e) describe according to the use of function ..... Yes ☐ No ☐

f) apply class name and/or categorize the object ..... Yes ☐ No ☐

g) employ figurative speech to compare objects or describe feelings ..... Yes ☐ No ☐

h) describe by using comparison and contrast ..... Yes ☐ No ☐

i) relate personal point-of-view (connotation) ..... Yes ☐ No ☐

j) organize ideas ..... Yes ☐ No ☐

5. Storytelling (Written) — Year Five

Responses indicate ability to:

a) express a single idea ..... Yes ☐ No ☐

b) express several ideas ..... Yes ☐ No ☐

c) express a unified thought ..... Yes ☐ No ☐

d) communicate with reader ..... Yes ☐ No ☐

e) recognize nature of character in the story — situation ..... Yes ☐ No ☐

f) recognize thoughts and feelings of others (empathize) ..... Yes ☐ No ☐

g) focus on the main ideas of the story ..... Yes ☐ No ☐

h) show awareness of sequence of events ..... Yes ☐ No ☐

i) structure events to present beginning, middle, ending ..... Yes ☐ No ☐

j) express relationship between ideas using transitional and connective words ..... Yes ☐ No ☐

k) express detail by using sensory language to describe in terms of shape, size, movement, color, sounds, smells, touch ..... Yes ☐ No ☐

l) use variety in style and length of sentences for effective communication of: characterization, mood, setting ..... Yes ☐ No ☐

m) use a full range of language competence:

figures of speech ..... Yes ☐ No ☐

inference beyond the stimuli ..... Yes ☐ No ☐

wit and humor ..... Yes ☐ No ☐

non-literal language ..... Yes ☐ No ☐

precise vocabulary — accuracy in choice of words ..... Yes ☐ No ☐

n) create individual style:

reflect a broad experience and information base ..... Yes ☐ No ☐

achieve compactness ..... Yes ☐ No ☐

interpret in terms of a value system ..... Yes ☐ No ☐

present original view-point ..... Yes ☐ No ☐

o) achieve accuracy in mechanics: growth in use of punctuation, capitalization, quotation marks and other language mechanics to make thoughts meaningful to the reader ..... Yes ☐ No ☐

p) critically evaluate own product: proof reading, editing ..... Yes ☐ No ☐

APPENDIX B

GUIDELINES TO EVALUATE THE ENGLISH COMPONENT IN THE ELEMENTARY SCHOOL PROGRAM

NCTE Committee

GENERAL ASPECTS OF THE LANGUAGE ARTS

CONCERN FOR INDIVIDUAL AND GROUP DIFFERENCES

The language arts program must be interesting to attract and involve students.

1. What experiences which involve children's senses and physical activity are the major focus of the program?
2. How are students involved in understanding the purposes for activities?
3. How are students involved in setting their own purposes?
4. What choices or options are provided for learning experiences?

The language arts program must involve the affective domain of students.

1. How are empathy and understanding of others encouraged?
2. How does the program help students become aware of beauty?
3. How does the program encourage students to expand their knowledge of the world?
4. How does the program increase the students' ability to understand themselves and the world in which they live?

Provisions must be made for individual and group differences.

1. How does the program take into consideration the ethnic, racial and cultural differences of students?
2. How does the program take into consideration the social and economic differences among students?
3. How does the program take into consideration students' attitudes toward sex roles?
4. How does the program take into consideration the dialect and language background of students?
5. How does the program take into consideration differences in ability and interest of students?

Learning is accommodated best when there is an interrelationship among the various language arts of listening, speaking, reading and writing.

1. How are speakers helped to become aware of their audiences?
2. In what ways do student audiences recognize their roles in the speaking-listening exchange?
3. What opportunities are there for student writers to read their own products of writing as well as the composition of others?
4. What is done to help student writers produce with readers in mind?

Learning is accommodated when there is an interrelationship between the language arts and other areas of the curriculum such as science, social studies, mathematics, music, art, drama, physical education, and home arts.

1. In what ways are other subject matter areas involved in developing the programs for language arts?
2. How are the materials and texts of other subject matter areas used with understanding about language and thought development?
3. How are viewing experiences used to help develop language and thought?

Children's literature must be an integral part of all the language arts.

1. In what ways through listening, reading and viewing are children involved in knowing and enjoying children's books and their authors?
2. What provisions are made through speaking, writing, or other expressive forms for children's responses to literature?

A variety of media must be used in the language arts curriculum.

1. How are media such as photographs, drawings, paintings, three dimensional objects, film strips and tape records used to enhance the curriculum?
2. What is done to assure that the media used is most appropriate for the activity?
3. How are libraries and learning centers used as focal points for small groups and individual learning activities?

CONCERN FOR PRINCIPLES OF LANGUAGE LEARNING

The language arts program must be based on how children learn language.

1. How does the program reflect the latest scientific knowledge about language?
2. In what ways do the activities planned for children reflect how language is acquired and developed?
3. What is done to assure that information about language which is presented to students is consistent with the latest scientific knowledge?

The language arts program must be based on how students develop thought processes.

1. How does the program reflect the latest scientific knowledge about how thought processes develop in children?
2. In what ways do the activities planned for children reflect how students learn and acquire concepts?
3. In what ways does the program provide time for children's thought processes to develop?

The language arts program must provide opportunity for application of learning.

1. In what ways is consideration given to the diversity of language experience?
2. In what ways is consideration given to the diversity of language development?
3. What provisions are made so all learning experiences are related to settings or concerns which children know and understand?

CONCERN FOR OBJECTIVES AND EVALUATION

There must be continuous evaluation of the language arts program.

1. In what ways is the language arts program evaluated?
2. What provisions are there to evaluate on a periodic and regular basis?
3. In what ways is the evaluation related to objectives based on concern for individual and group differences?
4. In what ways is the evaluation related to objectives based on principles of language learning and the thinking process?
5. How are the methods evaluated to see if they are suitable to the children?
6. How are teachers involved in the evaluation of the program and in setting significant and relevant objectives?
7. How are students involved in the evaluation of their own work and in setting their own objectives?
8. How does evaluation consider both cognitive and affective domains?
9. How does the evaluation program relate to stated objectives?

There must be continuous evaluation of materials and packaged units.

1. How is the worth of commercial material determined?
2. In what ways is there consideration of whether equally effective teaching can be done by less costly means?
3. In what ways have the materials proved to be worthwhile for the students?
4. In what ways do the materials contribute positively to the student's learning?
5. How do the materials encourage language development in children?
6. How do the materials encourage the development of thinking in students?
7. How do the materials encourage creativity in students?
8. How do the materials make provisions for individual needs, interests and personal choices for the students?
9. How do the materials create curiosity in the students and encourage independent activity?
10. How do the materials encourage further exploration so that students will want to study various aspects in greater depth?
11. In what ways are the materials consistent with current knowledge in the field of language and language learning?
12. What evidence is there that the materials have been written with concerns for growth and development?
13. How do the students show that they are interacting with materials?
14. In what way are materials assessed on the basis of content, authenticity and accuracy?
15. In what way are materials assessed to avoid stereotypes or misconceptions about ethnic, cultural, racial or sex groups?
16. What is done to make sure that a wide range and variety of materials is available?
17. What is done to make sure that trade books or multi-texts are used whenever possible in preference to a single text or program for all students?
18. How are the materials assessed to see that they are appropriate for the linguistic and cognitive development of the children who use them?

LISTENING

Listening activities must attract and involve students.

1. What is done to assure that an appropriate amount of time is given to listening activities?

2. What provisions are made for a variety of listening activities with one or two other children, in small groups, or in large groups?
   a. What provisions are made for listening to recorded materials that include both visual and non-visual experiences?
   b. What provisions are made for listening to selections read by the teacher, other adults and other students?
   c. What provisions are made for listening to stories told by the teacher, other adults and other students?
   d. What provisions are made for listening during field trips, programs and other audience settings?
3. How is listening outside of school encouraged and integrated into the instructional program?
   a. What opportunities are there for students to interview parents, siblings, community leaders, and others and share what they have learned with classmates?
   b. What opportunities are there for students to report about games, trips, television shows, radio programs, plays, or concerts?
4. How are students involved in the selection of the musical records, narrative records, and tapes they wish to use?

A variety of experiences must be made available for listening related to the social, cultural, and economic differences.

1. In what ways are field trips and other investigative experiences planned to enhance awareness and understanding of others?
2. In what ways are books, stories, records, tapes, and films related to the backgrounds and experiences of the students?

Once students are comfortable in their learning environment, listening experiences should be planned to help them expand their background and experiences.

1. How are language differences introduced?
2. How are cultural differences introduced?
3. How are new concepts and ideas introduced?

Listening experiences must be based on how students learn language.

1. How does the curriculum present the target language or dialect as an alternative form without stressing its superiority?
2. In what ways are students provided with listening experiences which introduce a wide variety of language styles and dialects?
   a. Are experiences with formal and informal language differences provided?
   b. Are various dialects provided?
   c. Are the language styles of different age groups provided?
3. If the language or dialect of the student is different from the language or dialect used by most teachers, what activities are provided to help the student gain receptive control over the target dialect or language before other kinds of performance are expected? For example:
   a. Are musical and narrative records and tapes representing a variety of dialects available?
   b. Are there varied listening experiences with peers who speak the target dialect or language?
   c. Are there varied listening experiences with adults who speak the target dialect or language?

Listening experiences must be based on how students develop thought processes.

1. What opportunities are students given to learn through listening activities prior to the expectancy of achievement in other language arts areas?
2. What opportunities are there for the students to learn to listen with an open mind?
   a. Are group discussions encouraged in which positions may be questioned, compared and evaluated whether they are stated by an authority in a particular field, a teacher or a peer?
   b. Are group discussions encouraged in which propaganda presented through various media (television, records, tapes, photographs, tape recorder, films, filmstrips, etc.) is evaluated and questioned, including reactions to loaded words, analogies, slogans, sarcasm, patriotic appeal and status appeal?

A variety of means should be employed to assess listening.

1. In what ways are non-verbal responses used to assess listening?
   a. Through facial expressions and body language.
   b. Through reactions to music, narrative records and storytelling.
   c. Through peer conversations.
   d. Through reactions to sounds of different intensity, pitch and rhythm.
   e. Through constructions based on oral instructions.
   f. Through ability to play games or perform job responsibilities based on oral directions.
   g. Through visual images which may accompany language.
2. In what ways are students' acquisition of concepts and meanings assessed?
   a. Through interaction with peers.
   b. Through observation of large and small group discussions.
   c. Through students' graphic illustrations, art work, written work, science experiments or other constructions.
3. In what ways are non-classroom experiences used to assess listening?
   a. From the playground or street play.
   b. From reactions to television, radio or movies.

c. From related information by parents, siblings, peers.
d. From stories about family experiences.

4. In what ways are verbal responses used to assess listening?
   a. Through oral retellings.
   b. Through written reactions.
   c. Through dramatic activities such as role-play and puppetry.
5. How are individual conferences with students used to assess growth in listening?

Students must be involved in developing learning objectives.

1. How are students involved in setting new goals?
2. How are students involved in planning group experiences for listening?
3. How is the student involved in planning individual listening experiences?

SPEAKING

Speaking activities must attract and involve students.

1. In what ways are students who are not yet proficient in writing permitted to use speaking as the major medium for communication and learning?
2. What is done so that speaking experiences involve more time in the classroom than writing experiences?
3. What is done so that students have opportunities to select and plan various kinds of oral language experiences and settings?
   a. Are students involved in their choice of audience?
   b. Do students choose their subject matter for speaking?
   c. Do students choose the time for their own speaking?
   d. Are a variety of settings provided for speaking?
4. What opportunities are there for students to talk to other students as much as they talk with adults?
5. How does the program encourage sharing of ideas, experiences, and activities among students?
6. Are role-playing and creative drama integral parts of all of the curriculum including language arts?

Students should be encouraged to use with dignity a variety of dialects.

1. Are diverse dialects permitted in role-playing, folk singing, and storytelling?
2. How are students helped to view all dialect differences with respect?
3. How are students whose speech represents one dialect given opportunities to talk with children and adults who speak other dialects?

Speaking activities should occur in curricular areas other than that of language arts.

1. How are speaking experiences provided in the areas of social studies, science, humanities, and literature?
2. What opportunities are provided for students to talk about viewing experiences they have had both in and out of the school setting?

Speaking experiences must be based on how students learn languages.

1. In what way does the program focus on the student developing language fluency rather than on concern for an arbitrary correctness?
2. How are students given opportunity to interact frequently with their peers in speaking situations?
3. How is the legitimacy of language diversity recognized?
   a. When students are talking, are they encouraged to use their own dialect without correction or rejection?
   b. What does the teacher do to understand children who speak a different dialect or language?
4. What opportunities are there for students to speak informally more often than formally in the classroom?
5. In what way does the teacher differentiate between speech problems and language difference?
   a. Are speech immaturities recognized and permitted to develop into adult forms without pressure?
   b. Are dialect differences and language differences due to foreign language influences recognized and respected as the student's home language and not treated as a speech problem?

Speaking experiences must be based on how students develop thought processes.

1. How and when are students given time to consider the principles of effective discussion?
2. In what ways are they given opportunities to implement these principles?
3. How are students encouraged to plan questions which are appropriate for various situations?
   a. Are they given opportunities to ask questions about what they read and what they hear?
   b. Are they given opportunities to develop questions for interviews with peers and adults?
   c. Are they provided with opportunities to discover what kinds of questions are most appropriate for different settings?
4. What opportunities are there for vocabulary growth to be a part of understanding concepts as opposed to learning meaningless labels?

A variety of means should be employed to assess speaking.

1. What procedures are there to keep samples of students' oral language over a period of time to establish growth?

2. How are conferences with the individual student used to assess growth in speaking?
3. How are observations of the students' interaction with peers observed?
4. How is the use of oral language by students observed?
   a. In front of the whole class.
   b. With one other student.
   c. Within a small group of students.
   d. With an adult.
   e. Behind a stage or puppet.
   f. In play, game or sport situations.
   g. In formal learning situations.

Students must be involved in developing learning objectives.

1. How are students involved in setting new goals?
2. How are students involved in planning group experiences for speaking?
3. How is the student involved in planning individual speaking experiences?

READING

There must be reading materials available for a range of reading abilities, interests, tastes, and racial and cultural backgrounds.

1. What materials or help is provided in selecting and purchasing a wide variety of materials?
2. How are students involved in selecting a variety of materials?
3. Are there textbooks available for resource material in content areas such as history, science, mathematics, music, and art?
4. In what way are trade books given as significant a role in the reading program as basal texts where the latter are built into the curriculum?
5. In what ways is children's literature given a significant role in the reading program?

Reading must be interesting and enjoyable to the individual student.

1. How are students involved in sharing their responses to reading with others to stimulate others to expand their reading?
2. In what ways does the teacher motivate students to broaden reading experiences?
3. How is sufficient time provided so each student can become involved in silent reading?
4. How are opportunities for sustained silent reading planned and carried out?
5. In what ways are magazines, newspapers, and other non-book reading materials used in the school curriculum to make reading a current and vital process?
6. How does the program provide for self-selection of both reading experiences and reading materials?
7. How are materials written by students used as part of the classroom reading materials?
8. What opportunities are there for sharing what has been read?

A variety of reading opportunities must be provided.

1. What provisions are made so that plays, radio scripts and other drama forms are part of the reading program?
2. How are choric reading and other kinds of unison or assisted reading part of the reading program?
3. What is done to assure a variety of audiences for oral reading?
4. How are televised productions planned to be a part of a reading-viewing program?

Reading experiences must be based on how students learn language.

1. What provisions are made for more silent reading than oral reading as students progress through the grades?
2. Is oral reading used only for a specific purpose? For example:
   a. When a reader wishes to describe a situation or event?
   b. To interpret a character or a characterization?
   c. To support or elaborate ideas during discussion?
   d. To read words which are vivid in imagery?
   e. For diagnosis by the teacher?
3. When students read orally are they permitted to use their own dialect?
4. How are the reading materials selected so that they represent a variety of language styles and dialects?

Reading experiences must be based on how students develop thought processes.

1. When informal materials are used, what non-reading experiences are provided as a basis for extending concepts and vocabulary prior to reading?
2. Is there opportunity to extend and expand on new concepts through many viewing experiences in addition to reading, such as films, filmstrips, television, taking pictures with a camera, and microscopes?
3. What experiences are provided to permit students to apply the knowledge acquired through reading to non-reading situations?
4. What experiences are provided to encourage students to integrate previous knowledge with what they are reading?
5. What experiences are provided so that students can ques-

tion, challenge and criticize the authenticity and accuracy of written materials?

6. How are students helped to use reference materials, libraries, guides, signs and other practical written material whenever they fit naturally into the learning experience or curriculum?

Students must be involved in developing learning objectives.

1. How are students involved in setting new goals?
2. How are students involved in planning group experiences for reading?
3. How is the student involved in planning individual reading experiences?

A variety of means should be used to assess reading.

1. What opportunities are there for students to read without the teacher's help to discover what a reader can do independently?
2. What procedures are there to keep samples of students' reading over a period of time to establish growth?
3. How are individual conferences with students used to assess reading?
4. How is comprehension used as the main criterion for assessing reading?
5. In what ways are non-paper-pencil responses used to assess reading?
   a. Through ability to dramatize from reading?
   b. Through following written directions?
   c. Through carrying out experiments?
   d. Through construction following written directions?
   e. Through following cooking recipes?
   f. Through sharing reading experiences with others?
6. What variety of options do students have to share books with others?
7. How are reading experiences at home or in the library used in reading assessment?
8. How are judgments about a child's reading made primarily from silent reading assessment?
9. What is done to consider errors in oral reading only if they disrupt the meaning of the text?
10. If oral reading is used to assess dramatic or expressive oral reading, what kinds of opportunities do the students have to read the material silently and to practise prior to the assessment?

WRITING

Writing activities must attract and involve children.

1. In what way are writing experiences built upon oral language activities?
2. What plans are there for many and varied writing experiences?
3. How is the program organized so that students are permitted to write when they want to?
4. What provisions are made so that students have the right to keep their writing private if they wish to do so?
5. In what ways do students share their writing with others when they wish to do so?
6. How are students' responses to literature used for creative writing?
7. How are art and music used to stimulate or to accompany creative writing?
8. How are various media used in conjunction with creative writing?
9. What opportunities are there for children's writing to include both practical and creative expressions?
10. How are children involved in the editing process?
11. What opportunities are there for children to see their own writing published at least in classroom style?

A variety of writing experiences must be provided.

1. How are student logs encouraged?
2. What time is provided so that teachers can respond to logs and other writing experiences?
3. What options or ideas are available for children to write about?
4. How are children encouraged to use their own ideas for writing even though a standard kind of assignment has been made?
5. Are products of children's writing not copied unless the students want to for the purpose of sharing?

When teachers have students with dialects different from their own, they must take this into account when thinking about the growth of the child in the areas of syntax, usage, mechanics, spelling, etc.

1. How does the teacher encourage children whose writing reflects a knowledge of the rules of their own dialect?
2. How are students encouraged to write in many styles and to use a variety of language structures?
3. How is discussion about language planned so students understand it as an area of discovery, exploration and inventiveness, not as something which has a prescribed set of rules?
4. Are students who demonstrate they can spell the specified words or write in the appropriate style excluded from lessons related to such skills?

Students must always write with a purpose in mind.

1. What efforts are made so that students always write with a purpose which they understand?
2. How are students involved in setting their own purposes for writing?
3. How are children introduced to a variety of appropriate writing styles to use at times when they are needed to help achieve specific purposes?
4. What different kinds of writing experiences are encouraged? For example:
   a. Dictation
   b. Writing directions
   c. Reporting
   d. Story writing
   e. Letter writing

Writing experiences must be based on how students learn language.

1. How is the time spent on writing activities related to the children's ability to write?
2. Is more time spent on writing as a process than on the mechanics of writing (handwriting, punctuation, spelling, grammar)?
   a. Are handwriting and spelling programs integrated and related to writing experiences?
   b. Are handwriting, spelling, punctuation and grammatical activities for practice of specific skills used only for students who provide evidence that they are having such specific problems?
   c. In what way does the handwriting program focus on legibility for the sake of communication rather than on exact reproduction of models?
   d. Is editing and rewriting encouraged only when there is a stated purpose for final copy?
3. Are the students always encouraged to express their ideas in writing and not stifled by concern for mechanics?
4. Are students encouraged to use a variety of styles and structures and to experiment with forms as they write?

Writing experiences must be based on how students develop thought.

1. What opportunities are there for students to get feedback from peers and other adults, as well as teachers, in relation to the ideas written?
2. How is the student encouraged to use writing to express reactions to ideas — to criticize, to compare, and to question the ideas of others?
3. What opportunities are there for students to express themselves in writing in all areas of the curriculum?
4. How are students helped to write formal reports which are based on actual experiences?
5. What opportunities are there for students to talk about what they will write about?

Students should be encouraged to participate in creative writing frequently.

1. Are there opportunities for writing to take place daily?
2. Are students given opportunities to share their writing with others only if they wish to do so, and get reactions to their ideas?
3. What suggestions are provided to encourage students to write personal feelings and opinions?

A variety of means should be employed to assess writing.

1. What procedures are there to keep samples of students' writing over a period of time to establish growth?
2. What is done to focus the evaluation of writing so that teachers react mostly to students' ideas?
3. How are informal pupil-teacher conferences used to encourage freedom of expression and to stimulate ideas?
4. What is done to assure that mechanics of writing are evaluated only in terms of a final copy?
5. How are initial baselines established for each child for continuous development in spelling, handwriting, punctuation and other mechanics?

Students must be involved in developing learning objectives.

1. How are students involved in setting new goals?
2. How are students involved in planning group experiences for writing?
3. How is the student involved in planning individual writing experiences?

APPENDIX C

SAMPLE UNITS

I. CREATIVE DRAMA FOR YEAR THREE — LOWER ELEMENTARY
II. LISTENING — EARLY YEAR ONE
III. DESCRIPTION — YEAR FIVE

I. CREATIVE DRAMA FOR YEAR THREE — LOWER ELEMENTARY

The following lesson shows how developmental or creative drama can be an integral part of language arts. Although much of your teaching follows the Active to Oral to Written growth pattern, you will note that this lesson effectively varies this order so that the imagination of the children can be observed and also recorded on paper before being mixed with others' thoughts.

A. **Objectives:**

1. To increase concentrating abilities.
2. To develop the imagination.
3. To stimulate the senses.
4. To experience a variety of moods, emotions, and characterization by going on an adventurous "journey".
5. To develop body control and flexibility.
6. To enhance the enjoyment and appreciation of literature.
7. To facilitate the enjoyment of success that is equally available to each child.
8. To encourage originality in follow-up activities in creative writing and art projects.

B. **Language Learnings:**

The following language learnings are introduced or developed in this unit:

a. Recalling events
b. Noting details
c. Following directions
d. Making judgments

C. **Preparation and Materials:**

1. Children should be in bare feet or soft shoes with no restrictive clothing.
2. The room should be darkened and an open area cleared.
3. You should have a drum or cymbal for providing stop and go signals and another instrument for changing the direction of children's movements. (It is useful to have a record player handy, if you wish to provide a rhythmic, warm-up activity to music.)

D. **Motivation or Approach:**

The story of "Gabriel Wrinkles — the Bloodhound Who Couldn't Smell" by Charles W. Doughtie is told to the children.

E. **Procedure and Content**

Lesson I:

1. Tell the above-mentioned story.
2. Warm-up: Teacher —

   You are Gabriel. When you hear the drum — creep along, roll over in the grass, jump up and then collapse.

   Ready — creep (drum)
   — roll over (drum)
   — jump up (drum)
   — collapse (drum)

   (Repeat this)

3. Main Activity:

   Teacher —

   You are now Gabriel at the beginning of the story.

   — you are becoming angry (drum)

   — you walk along and you bump into the haystack (drum)

   — now you are the haystack. When you hear that loud sneeze — what happens to you? (drum)

   — now you are the policeman. You wait for the drum. When you hear it — you rush after the robbers, you capture them, you put them in the car and then you drive off to the jail (drum)

Lesson II:

1. Warm-up: Repeat parts of 3, from the previous lesson.

   Main Activity:

   Teacher —

   — When the police, with Gabriel's help, caught the two prisoners, they didn't know about the stolen treasure — but *you* know about it and you are going to try to find it and bring it back.

— Unfortunately, you will have to travel through a part of the country which is very strange. Many weird things happen there.

— First, finish packing your knapsack (drum and music).

— Don't forget to pack some food.

— Start off!

— You'll have to take the road that leads down to the lake.

— Watch out for the big trees on both sides.

— There's no wind blowing and yet the branches are moving.

— They seem to be reaching out to grab you.

— Look out — duck — dodge —.

— Keep moving out of their way.

— Walk zig-zag.

— Get down and crawl — the branches are reaching down.

— There's the lake ahead — quick — run for it.

— Good! A boat! Untie it.

— Push it out.

— Jump in and begin rowing.

— The water is getting rough.

— The waves are getting higher.

— Look out! The boat's upsetting!

— Into the water you fall!

— But you are not sinking — you are bumping along on top of the waves.

— Look out! — here comes a big wave — it's tossing you up into the air — you're going up — up — into the sky — into a cloud.

— You've become part of this raincloud.

— You are the heavy drops falling on the land below.

— You are beating down on the trees, knocking off their leaves.

— Now you are the *thunder* — booming out and rolling across the sky.

— Now the lightning streaks across the sky.

— The rain is stopping — you are dropping out of the sky.

— You fall on the grass in front of a big, old, strange-looking house.

— Get up carefully.

— Watch those steps.

— Your hand is reaching for the doorknob.

— But the door is opening by itself.

— *This* must be the *haunted* house you've heard about (sounds only for several minutes).

— A light at last! — the back door — rush out —.

— A little shed is over there — run into it and hide.

— Oh! What is that? The treasure — and *you* have found it!

— Sit down and examine it.

F. **Evaluation**

Lesson III:

1. Class discussion of the "journey" — evoke responses involving use of the senses (e.g., going through the haunted house — how did you find your way when you could see nothing? What sounds did you hear in the forest? What did you smell, touch?)
2. Class discussion of the stories written by the class — some students may wish to read theirs. A few of the stories may be acted out during the next lesson.

Lesson IV:

1. Teacher —

   How do you get home with your box of treasure? Write the story (and draw the picture) of your homeward journey

   — OR —

2. Teacher —

   Now that Gabriel can smell like any other bloodhound — write a story telling what he did on the day of the great snowstorm (and draw picture).

Lesson V:

1. Children act out parts of the stories they have written in Lesson IV as you tell the new adventure story which is composed of a combination of bits and pieces from the children's stories.

II. EARLY YEAR ONE — LISTENING

1. **Objective for Language Learning:** To develop the child's ability in appreciative listening and attentive listening.
2. **Specific Language task:** Listening to short stories and following one- , two- , or three-step directives in follow-up exercises, such as drawing pictures, role-playing.
3. **Task analysis criteria:** Does the child's response indicate the ability to:
   a. Listen actively to what is said?
   b. Show interest in subject?
   c. Follow the sequence of events over increasingly lengthy selections?
   d. Recognize mood?
   e. Detect main idea?
   f. Get information?
   g. Visualize events?
   h. Create imagery?
   i. Express enjoyment?
   j. Make comparisons?
   k. Draw inferences?
   l. Make judgments?

4. **Collect samples:** Teacher observations of a total first year class provided samples for diagnosis.
5. **Examine Samples Carefully.**
6. **Diagnosis:** Teacher observation of total class. (Samples are not included here because of the nature of the task. In your classroom, observations and anecdotal records of pupils' responses should be kept to assist in diagnosis and evaluation of each child's improvement.)
    a. Strengths:
        i. Eagerness to listen to interesting well-read stories.
        ii. Interest in dramatizing parts of stories.
        iii. Interest in the novel, unique, and colorful.
        iv. Relaxed and responsive to varieties of stories and events.
    b. Areas of need for further development.
        i. Attentive listening to longer and more difficult selections.
        ii. Attentive and disciplined listening to discussion contributions of peers and teacher.
            — waits turn to participate
            — follows the thought pattern of events under discussion
            — listens critically, but contributes constructively
        iii. Listening to make comparisons.
        iv. Listening to make value judgments.
        v. Listening to visualize in increasingly greater detail.
        vi. Recalling of extended sequences of events or characters or items.
        vii. Beginning to recall more hidden details.
        viii. Making logical judgments as to main idea.
        ix. Becoming aware of and reacting to changing moods from one selection to another.

7. **Specific Activities Required:** Instructional Plan

Receiving	Processing	Expressing
— varieties of stories read and tape-recorded.	— visualize the events of selection.	— dramatize — role play
— children's dramatizations.	— react to expressions of emotion and presentation of mood.	— follow instructions to make models, pictures, etc.
— children's contributions to discussions.	— compare different forms of similar stories. — make judgements as to next logical happening.	— play instruments to provide accompaniment or background for stories, songs, poems.
— listen to sounds of: -musical instruments -rhythm band instruments -nature -city -country -farm -home -people -voices -words	— make judgements as to wisdom of characters and actions. — decide on vocal expression to give interest to dialogue. — discriminate between sounds representing varieties in mood, tone, pitch.	— draw visualized pictures of story sequences.
— listen for moods of: -sadness -anger -happiness -temper -excitement -fear -disappointment	— classify rhythm band instruments as to types of sounds they can produce.	
— listen to: -one-step -two-step -three-step -instructions		

— view pictures that would suggest the occurence of many sounds.
— listen to songs, poems and phrases that suggest a sound or could be represented by sound.

8. **Teach children needed skills**

a. Pupil interests - Old folktales
- Rhythm-band instruments
- Pretending to be mother, father — their household duties
- Listening centre
- Filmstrips and records
- All types of highly active and interesting stories

b. Curriculum Experiences:

ACTIVITY 1

THE GINGERBREAD MAN

Receiving	Processing	Expressing
— *Listen* to the reading of the story: "The Gingerbread Man."	— *Visualize* the events in sequence. — *React* to the suspense and humour of the situations. — *Criticize* the characters and their actions.	— *Retell* parts of the story. — *Fill in* repetitive phrases as story progresses. — *Enact* part or all of story.
— *Listen* to the poetry form of "The Gingerbread Man."	— *Compare* the differences and similarities in the two selections as to length: -beginning -animals met -story ending -descriptive words, -etc.	— *Discuss* the two selections to arrive at comparisons.
— *Look at* sample tray containing ingredients for making cookie gingerbread man. -2 or 3 round crackers -peanut butter -raisins -coconut -spreading stick -serviette — *Show* the children a finished gingerbread man. — *Show* the children the tray of ingredients used.	— *Discover* by observation and inference the step-by-step procedure required to make the gingerbread man. — *Review* and *recall*, once only, the sequence of procedure. — *Remember* the stated instructions of placing materials on the desk, of being good cooks, of not eating or spilling, or wiping fingers with the serviette, etc. — *React* with relaxed, disciplined enjoyment to the construction activity.	— *Discuss* when the children have helped their mothers cook. -What did they help make? — *Make* the gingerbread man. — *Invent* expressions for the gingerbreadman's face. — *Discuss* how to use the materials to make an expression of sadness, happiness.

— — — *Eat* the Gingerbread Man — — —

ACTIVITY 2

(*The Attic* from *Magic Letters — Language Pattern Series* — Available from Holt, Rinehart, Winston)

Provide a musical background for the reading of the story.

The Attic

Receiving	Processing	Expressing
— *Listen* to various rhythm band instruments.	— *Learn* correct names and proper use of each instrument.	— *Beat* the rhythm of favourite songs as sung or played on a record player. — With various instruments assigned to specific groups, children *beat* the rhythm of the selections on their particular instrument when its name is called or when its name is pointed to on the chalkboard.
— *Handle, touch, play* and *listen* to various instruments on many occasions.	— *Recall* sounds of each instrument when heard but not seen.	— *Play* the game "What Instrument Did You Hear?" "My Voice is High and Soft", "My Voice is Low and Loud", "My Voice is Happy and Gay", etc.
— *Listen* to sounds of the outdoors. — *Listen* to sounds in the building.	— *Recall* and *interpret* sounds.	— *Reproduce* sounds noted during the day and use an instrument to represent that sound: -a truck going by -snow being shovelled -a knock at the door
— *Listen* to poems such as: -The Elephant -The Clocks songs such as: -The Circus Clown -See the Little Balls -We are Little Spinning Tops	— *Give an interpretation* to the mood and beat of the poems and songs. — *Choose* instruments to accompany the selections.	— *Play* an instrumental accompaniment to the poems and songs.
— *Listen* to the story *The Attic*.	— *Choose* phrases from the story which are suitable for instrumentation: -up and down -a rag doll skipping -a drum tapping -a clown juggling -a jack-in-the-box popping up.	— *Experiment* with instruments to select and assign the most suitable instrument to each phrase.
— *Hear* again the section of *The Attic* that most lends itself to instrumental background.	— Children listen and *recognize* their point of entry. — *Criticize* tape-recording and decide on improvements and changes.	— *Tape-record* the story section with the accompaniment. — *Practice* and *retape* story with improvements. — Audience *presentation* of final tape with selected children acting the story.

ACTIVITY 3

'SOUND' WORDS

Receiving	Processing	Expressing
— *Listen* to the sounds that surround us, both inside and outside.	— *Recall* an incident of the day which evolved around a 'sound' word. e.g., bang.	— *Discuss* with the class all the times they have heard 'bang'. — *Develop* incidents into a poem: Bang! Bang! What goes bang? A door goes bang When my brother gets mad.
— *Listen* to the poem "Sh!" by James Tippett	— *Become aware* of the sounds children make in home and school environment. — *Accept responsibility* to consider others.	— *List* all the sound words the children suggest that have made their mothers say "Sh!"
— *Listen* to sound words collected.	— Choose sound words for which pupils can think of many incidents in which they can be heard. — *Divide* into groups with each child having accepted the responsibility to contribute one incident for the sound word assigned this group.	— As a group of five pupils, *make up* at least five sentences for the one sound assigned the group. — *Make up* a poem or story to express all the incidents imagined. — Each group *reports* its sentences to the class. — Each group *recites* or *reads* its poems. — *Make* a group booklet to illustrate the 'sound' sentence.

Exchange and enjoy each group's booklet and story or poem.

III. YEAR FIVE — DESCRIPTION

1. **Objective for Language Learning:** To develop the child's ability to describe a given object orally.
2. **Specific Language Task:** Describe a seashell.
   - Function: Representational — child is asked to share information about his concept of seashell.
   - Context: The communication is to be directed to an adult.
   - Mode: Oral Mode.
3. **Task Analysis Criteria:** Does the child's description indicate his ability to:
   a) Focus on the task?
   b) Identify attributes through sensory experience according to: i) color ii) size iii) shape iv) texture v) weight vi) taste vii) smell viii) sound ix) actions x) composition?
   c) Use fluency and precision in vocabulary?
   d) Describe parts in relationship to the whole?
   e) Describe according to use or function?
   f) Apply class name and/or categorize the object?
   g) Employ figurative speech to compare objects or describe feelings?
   h) Describe by using comparison and contrast?
   i) Relate personal point of view (connotation)?
   j) Organize ideas?
4. **Collect Samples.**
5. **Examine Samples Carefully.**
6. **Diagnosis of pupil strengths and needs:** The notation above certain words in the following paragraphs refers to the Task Analysis Criteria in Step 3 above and is one means of facilitating quicker and more specific diagnosis.

CHILD 1

b.iv b.iv d. b.iii
It's rigid and it's smooth inside. It's shaped like a . . . little

bird curling it's head up, uh . . . It's colors . . . umm, . . .
b.iv b.iii
Inside it's a smooth and round and there's a little cubbyhole
d. d.
at the end. It's rigid at the bottom. It has different colors all
e.
over it and it has little spots inside. It came from the sea and
b.ii e.
it's medium size and an animal lived it in and that animal
d. b.i
lived in the sea . . . umm. It has little white markings on it and

c. b.i
it has . . . on the edge of the rim it has little black markings

and there's a little . . . umm . . . crevice or something on the

inside of it.

a. Strengths: a. b.i b.ii b.iii b.iv c. d. e. g. Shows ability to focus on the task and uses some precision in vocabulary.

Good attempt to use imagery to express shape.

b. Areas of need for further development: b.v b.vii b.viii b.ix c. d. e. f. g. h. i. j.
Understanding of the concept of attributes — all sensory impressions.
Understanding of the components of description — appearance, — use, — personal experience with.
Ability to focus on one component at a time and thus provide a more organized product.
Visualization of the impression the description is making. Expanded descriptive vocabulary to develop fluency and precision.
Use of figurative language and comparison and contrast to make adjectives meaningful. Study of adjectives to apply and use appropriately — e.g., 'rigid'.

CHILD 2

a.f. d.
This is a seashell and it has curve — it's curved at the top and

c.
then it gets about half way through it starts, half way curved

c.
and then it starts going straight down and then at the bottom

b.iii
it goes across, and it has waves across it and a little bit of

b.iv b.iv
moss . . . and it's rough at the top and it gets smoother as it

d. b.iv
goes to the bottom. It's also smoother on the other side . . .

b.iii
everything's smooth. At the bottom it's a little curved . . .

b.i b.i
and, it has brown and a little bit of white and then the rest is

d. b.i
mostly white with little streaks of brown. You could put it on

e.
the wall and use it as a shelf.

a. Strengths: a. b.i b.iii b.iv c. d. e. f. Immediately categorized the object and focussed on the task. Some precision in vocabulary to express attributes and relationship of parts to the whole.

b. Areas of need for further development: b.ii b.v b.vii b.viii b.ix c. d. e. g. h. i. j. Observation of and attention to all sensory impressions. Expansion of vocabulary to express impressions with greater fluency and precision. Expand experimental background to facilitate comparison and contrast, and figurative speech. Visualization of express impression to aid organization of ideas.

CHILD 3

b.iv b.iv b.iv d.
Outside it's rough and grooves or ridges in it and inside it's

b.iv b.iii
pretty smooth and also has grooves in it — it's sort of half a

b.iii
circle with a little rectangle coming out one end and it's

b.i
smoother on the inside and its colors come in stripes and

e.
there was probably something living in it . . umm . . . and

that's about it.

a. Strengths: a. b.i b.iv d. e.
Focusses on task.
Uses some good descriptive vocabulary for shape, texture, size and relationship of parts.
Evidence of organization of thought and ideas and attention to relevant details.

b. Areas of need for further development:
b.v b.vii b.viii b.ix c. d. e. f. g. h. i. j.
Extension of the total concept of description — all attributes, function and use, personal experience with.
Use of comparison with known objects to give meaning to expressed impressions.
Use of supportive statements for ideas expressed.

7. **Specific Activities Required:** Instructional Plan

Receiving

— Provide experiences in description of all kinds: articles, scenery — weather, people — events, feelings.

— Become aware of the activation of all senses applicable in presenting effective description.

— Provide materials rich in expressions of comparison and contrast, figures of speech, inferred descriptive qualities, the unknown explained in terms of the known, personal point of view expressed and supported.

Processing

— Encourage reaction to contrasting objects, moods, feelings.

— Encourage interest in discovering suitable terms to express feelings and observations.

— Develop vocabulary by:
- listing descriptive words, categorizing descriptive words, listing terms and phrases of comparison and contrast, matching terms and phrases to appropriate nouns and verbs.

— Inferring descriptive words from passages, compiling lists of synonyms and antonyms.

— Develop organization of expression by: visualization of descriptive passages, noting sequences used by various authors, expressing own point of view supported by known facts.

Expressing

— Group discussion of descriptive passages to compile and list information re: senses used and categorization of descriptive words.

— Enact descriptive movement, mood, sound, etc.

— Write nonsense descriptions using inappropriate words to express an obvious mood, feeling, color, etc.

— Develop short, effective paragraphs on themes of — comparison and contrast, mood, color, feelings and emotions.

— Illustrate the sequential visualization of a pupil-read or written description.

— Small group or individual writing of descriptive poems, or paragraphs.

8. **Teach Child(ren) Required Skill(s):**

a. Determination of pupil interests:
Pupil collections of stones and shells.
Pupil collections of sea shells.
Holiday visits to the seashore.
Slides, films, filmstrips from Hawaii.
Sea shell collection from Hawaii.
Collections of shells from fresh-water sources.
Observation of snails in the aquarium.
Jewellery made from shells and semi-precious stones.

b. Curriculum Experiences:

STONES AND SHELLS

Receiving

— *Bring* together all available collections of stones and shells.

— *Examine* and *view* the collections.

— *Listen* to explanations of where collections came from.

— *Read* and *listen* to proper names for different shells and stones.

Processing

— *Sort* and *categorize* shells and pebbles according to size, shape colour, texture.

— *Classify* and *label* common elements in each group.

— *Classify* and *label* contrasting elements in each group.

— *Compare* a sample from one group with a sample from another group.

— *List* descriptive words and phrases.

Expressing

— *Discussion*, then *writing* of descriptive words and phrases.

— *Write* phrases and words expressive of feelings and emotions aroused.

— *Match* appropriate word and phrase labels to different shell and stone collections.

— *Write* nonsense descriptions using appropriate words and phrases to express an obvious colour, texture; mood, feeling, shape, etc.

Receiving	Processing	Expressing
	— *List* synonyms, antonyms, figures of speech to express appropriate description. — List known materials which could be used for supportive or comparative ideas to *clarify* description. — *Experiment* with various organization of sequence of description components to *discover* the most effective.	
— *View* films, slides, pictures of the natural environment for various shells and stones. — *Read* and *listen* to information relative to formation of shells and stones.	— *Make up* names for various shells and see how closely the imagined name came to the real name.	— *Research* and *prepare* reports on the natural environment from which shells or stones came. — *Draw* a map to show locations of various types of shells. — *Compile* lists of scientific terms with definitions. — *Research* and *report* habits and sources of various shell fish. — *Illustrate* the sequential development of certain types of shells and/or stones.
— *View* jewelry made from shells and stones. — *Hear* poems and stories about shells and semi-precious stones.	— *Classify* gem-stones according to the moods or feeling they arouse. — *Classify* stories as to fiction, non-fiction, science fiction, etc. — *Imagine* a change in the natural environment and *hypothesize* how certain shellfish might change.	— *Write* riddles to describe various shells and stones. — *Research* and *report* processess of making jewelry from stones and shells. — *Write* poems or stories of adventures of the sea shell or stone. — *Write* a description of an imaginary stone or shell. — *Draw* pictures of the imaginary shells or stones in the sequence in which they were written. — *Make* jewelry from collections of stones and shells. — *Sing* songs of the sea, wind and rain. — Use interpretative *dance* to suggest movement of various types of shellfish and /or wind, rain and sea as formative forces of nature. — *Write* a paragraph of comparison and contrast relative to the shellfish in the natural environment and in a changed imaginary environment. — *Dramatize* a story of a gemstone that has a superstition connected with it.
— *Hear* stories and poems of superstitions connected with certain stones and shells.	— *Evaluate* the superstitions.	

APPENDIX D

LANGUAGE ACTIVITIES

NOTE: Comments in brackets refer to other activities; e.g., under the sub-heading Receiving, bracketed items refer to either Processing or Expressing activities. Italicized comments are directed at you, the teacher.

1. **Receiving:**
   a. What sounds might you hear if you stepped into a particular picture? What smells might you encounter?
   b. Recall odors such as frying bacon, a bonfire, a lilac blossom.
   c. Find all the objects in a picture whose names begin with a certain letter such as ''b''.
   d. Look around the classroom and count the different colours you see. (Name them and put them in appropriate groups.)
   e. Recall the most frightening sound you have heard. The saddest, the happiest. (Tell why each makes you feel that way.)
   f. Watch five advertisements on television. (Write down what it is about each one that appeals to you as a viewer. What characteristics of viewers do advertisements ''play'' on? Share your findings in class discussion.)
   g. Look for several moments at a collection of objects placed on the table. (Close your eyes and list these, orally or in writing, as you recall them.) Note unusual details or placement.
   h. (Construct a ''magic feel box'' with a hole large enough for a hand to be inserted.) Examine articles inside the box using only sense of touch and guess what they are.
   i. Listen for various sounds indoors, outdoors, and in nature; listen to identify various sounds such as doors closing, car horns, persons walking, wind in the trees, bird calls, etc.
   j. Read an autobiography or biography of a person, famous or otherwise, who interests you. (After becoming very familiar with that person, impersonate him and have other classmates interview you concerning ''your'' life.)
   k. Read aloud regularly to children from stories which will extend their interests, develop their imaginations, and which they may not enjoy as much if they read them alone — e.g., *The Borrowers, Winnie the Pooh, The Wind in the Willows.*
   l. Choose special times when stories are told to children rather than read to them. Use for example, *Folk Tales of Other Lands.*
2. **Processing**
   a) Respond to questions in which identifying (e.g., recalling facts), interpreting (e.g., inferring time), criticizing (e.g., determining fact/opinion), and creating (e.g., describing a proposed 1990 setting for a current plot) are required.
   b) Choose recordings to set the mood for special stories (e.g., weird music and strange noises to set the mood for a Hallowe'en story).
   c) Organize selected words (concrete and abstract) into two groups and then discuss the characteristics of each group which makes it different from the other.
   d) To the teacher: In this two-step activity, have the class list all the words they know which describe feelings. Older students may list words like pensive, lethargic, jocular. The second step should be carried on in another session.

      To the student: List all the experiences you have had today. Then, using the list of ''feeling'' words we have developed, classify each experience by putting the most accurate ''feeling'' word beside it.
   e) Imagine you are icicles, blocks of ice or ice statues melting in the sun. You are big animal-shaped balloons slowly collapsing; or you are short, fat candles melting down into pools of hot wax.

      Imagine you are puppets in a tiny box. You are picked out one part at a time. You dance wildly until one of your strings breaks, then another, and then another until you drop back into the box.
   f) Invent an ending for a story (e.g., *Willie Waddle.* Pretend that Willie Waddle hurt his leg and was unable to swim. Now, how do the chicks get across the road?)
   g) Display a selection of reading materials to encourage other students in the class to read broadly in children's literature.
   h) Feeling. To the Teacher: Give each student an opportunity to be ''Star of the Week''. The ''Star'' is responsible for organizing the delivery of messages and carrying out of monitor duties. Fellow students write letters to the ''Star'' on Friday saying what they liked about the ''Star''. The letters may be compiled in one booklet.

3. **Expressing**

a) Act out the motions suggested by the following action words:

— travelling actions: crawl, creep, run, dart, skip, slither, hop, gallop, flee

— stopping actions: freeze, pause, settle, crouch, anchor, grip

— turning actions: roll, spin, whirl, pivot

— vibrating or repetitive actions: tremble, shake, shiver, patter, wobble

— jumping or elevating actions: bounce, fly, hurl, leap, soar

— percussive or explosive actions: stomp, stamp, explode, erupt, pound, punch

— expanding and contrasting actions: expand, grow, open, release, stretch, close, melt, shrink, shrivel, clasp

— rising and sinking actions: lift, rise, collapse, drip, sink, drop

— advancing and retreating actions: advance, approach, reach, recoil, retreat, withdraw

b) Interview people in the school (e.g., principal, custodian, bus driver, superintendent) to determine their roles. Prepare questions before the interview. Report your findings either to a small group or to the total class in a sharing period. Write thank you letters to the people who were interviewed.

c) Tape record stories that can be used in a listening centre.

d) Compare improbable conversations between:

— a knife and a fork

— a dog and a mouse

— a space traveller and you

e) After reading a book (e.g., *Charlotte's Web*) or a story (e.g., *The Mad Tea Party)*

— paint a picture of your favorite character;

— construct a mobile which shows the part of the story you prefer; or

— make puppets to assist in retelling the special incident.

f) Following research regarding a topic in a content area (e.g., science)

— prepare a written report containing an outline, the body of the report and a bibliography;

— deliver the report orally to a small group of students or the total class; and

— respond to any questions.

APPENDIX E

STORIES TO READ ALOUD*

READ ALOUD TO GRADE ONE

Alexander, Martha. *No Ducks in our Bathtub*. Dial, 1973. $4.95. pap. $1.50
David is permitted fish eggs, but they hatch into frogs.

Ambrus, Victor. *Mishka*. Oxford, 1975. $7.50.
Circus odd jobber finds fame with fiddle.

Ambrus, Victor. *Seven Skinny Goats*. Oxford, 1970. $5.95.
Hungry?

Anglund, Joan Walsh. *Cowboy and His Friend*. Harcourt, 1961. $4.95.
Imagination fills a gap.

Aulaire, Ingri. *The Terrible Troll Bird*. Doubleday, 1976. $6.95.
Beware of enormous roasted rooster.

Baker, Betty. *Three Fools and a Horse*. Macmillan, 1975. $7.95
Winning a horse means "sticking to" your mount.

Bate, Lucy. *Little Rabbit's Loose Tooth*. Crown, 1975. $5.95.
One good tooth deserves a dime.

Blaine, Marge. *The Terrible Thing That Happened at Our House*. Parents, 1975. $5.75.
Working mother makes waves . . .

Bollinger, Max. *The Giants' Feast*. Addison, 1975. $7.30.
Four foot giant (!) swallows apple tree.

Brenner, Barbara. *Cunningham's Rooster*. Parents, 1975. $4.59.
Cock inspires cat to compose rhapsody.

Bridwell, Norman. *Clifford's Good Deeds*. Scholastic, 1976. $3.95.
Misadventures galore.

Brinckloe, Julie. *Gordon Goes Camping*. Doubleday, 1975. $4.95.
Friendly advice leads to company — camping.

Broger, Achim. *Good Morning Whale*. Macmillan, 1974. $6.50.
Retired fisherman and sea dwelling friend exchange visits.

Brown, Margaret Wise. *Wail Till The Moon is Full*. Harper, 1948. $5.95.
Patience is its own reward.

Burton, Virginia. *Mike Mulligan and His Steam Shovel*. Houghton, n.d. $2.95.
Owner of a steam shovel does not desert her for the new gas and diesel engines.

Carle, Eric. *Do You Want to be My Friend?* Crowell, 1971. $8.95.
Lonely little mouse wants someone to play with.

Caudill, Rebecca. *A Pocket Full of Cricket*. Holt, 1964. $6.95. pap. $2.65.
Insect helps boy make the transition from home to school.

Conford, Ellen. *Impossible Possum*. Little, 1971. $4.95.
And thereby hands a "tail".

Cutler, Ivor. *Meal One*. Heinemann, 1971. $6.95.
Breakfast with a difference.

DeLage, Ida. *Weenie Witch*. Garrard, 1968. $3.96.
Halloween happening.

Domanska, Janina. *The Turnip*. Macmillan, 1969. $5.95.
May be compared with Tolstoy's version.

Duvoisin, Roger. *Petunia*. Knopf, 1950. $6.95. pap. $1.25.
He who owns books and loves them is wise, but the goose learns that she who reads them is smarter.

Eastman, P.D. *Are You My Mother?* Random, 1960. $3.95.
Small bird, fallen from his nest, seeks his mother.

Emberly, Ed. *Drummer Hoff*. Prentice, 1967. $6.95. pap. $1.25.
Cumulative story with a bang!

Feagles, Anita. *Thor and the Giants*. Addison, 1968. $5.50.
Scandinavian myth.

Freeman, Don. *Dandelion*. Viking, 1964. $6.50. pap. $1.25.
Lion goes to a come-as-you-are party.

Furrer, Jurg. *Tortoise Island*. Addison, 1975. $7.95.
Showing off can be dangerous.

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*Stories to Read Aloud are selected from *Children's Literature*, an Edmonton Public School system language arts publication, with the kind permission of the Edmonton Public School District.

Gag, Wanda. *Nothing At All*. Coward, 1941. $4.95.
. . . becomes something after all.

Galdone, Joanna. *Gertrude, the Goose Who Forgot!* Watts, 1975. $6.95.
A blither, a blather, woe unto me! What a to-do over one lost key.

Galdone, Paul. *The Magic Porridge Pot*. Seabury, 1976. $7.95.
Porridge here, porridge there, porridge everywhere.

Greenberg, Barbara. *The Bravest Babysitter*. Dial, 1977. $5.47.
Thunder storm reverses roles.

Gregorowski, Christopher. *Why A Donkey Was Chosen*. Benn, 1975. $6.95.
Humility . . .

Guilfoile, Elizabeth. *Nobody Listens to Andrew*. Follett, 1957. $3.95. pap. $1.50.
Small boy who has something important to say.

Haas, Irene. *The Maggie B*. Atheneum, 1975. $7.95.
A wish come true . . .

Hirsch, Marilyn. *How the World Got Its Color*. Crown, 1972. $3.95.
Half finished, the world had no color; Miki changed all that.

Hoban, Lillian. *Arthur's Honey Bear*. Harper, 1974. $4.95.
Boy regrets selling bear; solves his problem creatively.

Hutchins, Pat. *The Wind Blew*. Macmillan, 1974. $6.50.
While folk pursue, wind plucks. Cumulative tale.

Janosch, B. *Dear Snowman*. Collins-World, 1970. $5.95.
Snowman visits Lisa's home on her birthday.

Keeping, Charles. *Wasteground Circus*. Oxford, 1975. $9.25.
Conversion from demolition site to circus delight.

Krasilovsky, Phyllis. *The Shy Little Girl*. Houghton, 1970. $6.95. pap. $1.25.
Being part of the world can be fun after all.

Kroll, Steven. *Is Milton Missing?* Holiday, 1975. $5.95
Never fear — Milton is here!

Lapp, Eleanor J. *The Mice Came in Early This Year*. Albert Whitman, 1976. $5.50.
Fall signs vividly illustrated.

Leaf, Munro. *The Story of Ferdinand*. Viking, n.d. $5.95. pap. $1.50.
Gentle soul's fiasco in the bull ring.

Lexau, Joan M. *Benjie*. Dial, 1964. $4.95.
Boy overcomes shyness while searching for grandmother's earring.

Lexau, Joan M. *Emily and the Klunky Baby and the Next Door Dog*. Dial, 1972. $5.95.
Frustrations of a bad day through the eyes of a young girl.

Lionni, Leo. *Swimmy*. Partheon, 1963. $5.95. pap. $1.25.
Lone escapee from hungry tuna finds a safer life.

Lobel, Arnold. *Frog and Toad All Year*. Harper, 1976. $5.95.
Winter is fun, but spring is just around the corner.

Lobel, Arnold. *Frog and Toad Are Friends*. Harper, 1970. $4.95.
Five stories about a give-and-take relationship.

Lopshire, Robert. *Robert, the Rose Horse*. Beginner, 1962. $3.95.
Allergy to roses causes unusual occurrences.

McCloskey, Robert. *Blueberries for Sal*. Viking, 1948. $5.95. pap. $1.50.
Hunting for blueberries becomes exciting when Sal follows Mother Bear and Baby Bear follows Mother.

McCloskey, Robert. *Make Way for Ducklings*. Viking. 1941. $6.95.
Mallard family creates a commotion searching for a new home in Boston.

Mann, Peggy. *King Laurence the Alarm Clock*. Doubleday, 1976. $5.95.
Mouse cures lion laryngitis.

Marshall, James. *George and Martha*. Houghton, 1972. $6.95. pap. $1.95.
Unexpected hippo happenings.

Miles, Miska. *Chicken Forgets*. Little, 1976. $5.95.
Blackberry-picking mission almost fails.

Miller, Edna. *Mousekin's Golden House*. Prentice, 1964. $5.95. pap. $1.25.
Life in a pumpkin shell.

Miller, Edna. *Pebbles, a Pack Rat*. Prentice, 1976. $5.95.
A scarecrow of your own provides a refuge . . . Directions included.

Milne, A.A. *Now We Are Six*. Methuen, 1927. $4.95. pap. $1.50
Collection of entertaining poems.

Minarik, Else. *Little Bear*. Harper, 1957. $4.95.
Companionship of mother and child.

Mizumura, Kazue. *If I Were a Cricket*. Crowell, 1973. $7.50.
Simple poems on showing affection.

Newberry, Clare. T. *Marshmallow*. Harper, 1942. $8.95.
Fluffy bunny.

Nixon, Joan L. *The Alligator Under the Bed*. Putnam, 1974. $6.95.
Snoring alligator causes sleeplessness.

Peet, Bill. *Cyrus the Unsinkable Sea Serpent*. Houghton, 1975. $6.95.
Excitement leads to exhausting rescue.

Piatti, Clestine. *The Happy Owls*. Atheneum, 1964. $7.94.
Contentment.

Potter, Beatrix. *Story of Fierce Bad Rabbit*. Warne, 1906. $2.95.
Excitement and suspense in 150 words.

Rockwell, Anne. *Big Boss*. Macmillan, 1975. $5.95.
Tale of two entangled tails and a free frog.

Salazar, V. *Squares Are Not Bad*. Western, 1967. $4.95.
The book is all right too.

Sendak, Maurice. *Pierre*. Harper, 1962. $6.95
I don't care!

Sendak, Maurice. *Where The Wild Things Are*. Harper, 1963. $5.95.
Picture books of Max, who dreams he rules monsters.

Sharmat, Marjorie Weinman. *Walter the Wolf*. Holiday, 1975. $6.95.
Playing the violin and biting don't mix.

Shire, Ellen. *The Snow Kings*. Walker, 1969. $5.50.
Understanding colors one's thinking positively.

Slobodkina, Esphyr. *Caps for Sale*. Addison, 1947. $5.25. pap. $1.25.
Monkey steals pedlar's wares. How does he regain them?

Thompson, Harwood. *The Witch's Cat*. Addisonian 1975. $5.50.
How to shrink an imp.

The Three Billy Goats' Gruff; retold by Paul Galdone. Seabury, 1973. $7.95.
Imaginative illustrations of the folk tale of the goats versus the trolls.

Tompert, Ann. *Little Fox Goes to the End of the World*. Crown, 1976. $6.95.
. . . and home in time for dinner.

Tresselt, Alvin. *The Mitten*. Lothrop, 1964. $7.95.
Home in a thumb.

Tworkov, Jack. *The Camel Who Took a Walk*. Dutton, 1951. $6.95. pap. $1.25.
Beautiful young camel takes an endangered morning walk.

Udry, Janice. *Let's Be Enemies*. Harper, 1961. $5.95. pap. $1.25.
Agreeing to be enemies continues a friendship.

Ungerer, Tomi. *Moon Man*. Harper, 1967. $6.95.
Friendly invader is locked up.

Wagner, Jenny. *the Bunyip of Berkeley's Creek*. Longman, 1974. $6.95.
"Late one night . . . something stirred in the black mud at the bottom of Berkeley's Creek."

Wildsmith, Brian. *The Lazy Bear*. Oxford, 1973. $8.95.
Ingenious plan backfires.

Williams, Jay. *A Bag Full of Nothing*. Parents, 1974. $6.95.
A Bag Full!

Wilson, Lionel. *The Mule Who Refused to Budge*. Crown, 1975. $6.95.
Blackmailed by a singing mule?

Zion, Gene. *Harry the Dirty Dog*. Harper, 1956. $6.95. pap. $1.95.
Harry hits the city's "dirty-spots".

READ ALOUD TO GRADE TWO

Alexander, Lloyd. *Coll and His White Pig*. Holt, 1965. $5.95.
Oracular pig and three-hundred-year-old enchanter.

Andersen, Hans Christian. *Hans Clodhopper*. Lippincott, 1975. $5.95.
"Man with an answer to everything."

Bang, Molly G. *Wiley and the Hairy Man*. Adapted from an American folk tale. Macmillan, 1976. $6.95.
Humorous outwitting of a bogey man. Dialect.

Berson, Harold. *A Moose is Not a Mouse*. Crown, 1975. $6.95.
City mouse with a passion for words.

Brown, Marcia. *Cinderella*. Scribner, 1954. $6.95. pap. $.95.
If the shoe fits, it may bring fame and fortune.

Brown, Marcia. *Once a Mouse*. Scribner, 1961. $6.95.
Indian fable. Pride must sometimes be humbled.

Burningham, John. *Cannonball Simp*. Cape, 1966. $5.50.
Disowned puppy becomes star performer in the circus.

Burningham, John. *Borka: The Adventures of a Goose with No Feathers*. Cape, 1963. $4.00.
Potential cousin for "The Ugly Duckling".

Burningham, John. *Trubloff: The Mouse Who Wanted to Play the Balalaika*. Cape, 1964. $5.75.
Russian rodent saves the day.

Calhoun, Mary. *The Goblin Under the Stairs*. Morrow, 1968. $7.50.
Antics of a boggart as seen by a little boy, a wife and a farmer.

Carlson, Natalie S. *The Happy Orphelines*. Harper, 1957. $7.50.
Brigette and friend prove they are not fit for adoption.

Carroll, Ruth and Latrobe Carroll. *Hullabaloo: The Elephant Dog*. Walck, 1975. $7.95.
". . . he stopped rolling and lay still."

Ciardi, John. *I Met a Man*. Houghton, 1961. $5.95. pap. $2.95.
Humorous poetry.

Cleary, Beverly. *Henry Huggins*. Morrow, 1959. $7.50. pap. $1.50.
Dilemmas occur if you adopt dogs and raise guppies.

D'Aulaire, Ingrid and Edgar P. *D'Aulaire's Trolls*. Doubleday, 1972. $6.95.
Mythical, magical men of Norway in words and pictures.

DePaola, Tomi. *Strega Nona*. Prentice, 1975. $6.95.
The Italian magic porridge pot.

Duvoisin, Roger. *Veronica*. Knopf, 1961. $6.95. pap. $.95.
Hippopotamus becomes conspicuous by her absence from the mudbank.

Elkin, Benjamin. *The King Who Could Not Sleep*. Parents, 1975. $7.95.
Precautions galore — but still he could not sleep.

Enright, Elizabeth. *Zeee, The Bad Fairy*. Harbrace, 1965. $5.50.
One hundred years old, but always appearing to be 8½, Zeee hates humans because they always destroy her home.

Fisher, Aileen. *My Cat Has Eyes of Sapphire Blue*. Crowell, 1973. $6.50.
Feline pets in poetry.

Flack, Marjorie. *Walter, The Lazy Mouse*. Doubleday, n.d. $4.50. pap. $1.95.
Teaching is not for the tardy.

Freeman, Don. *Norman the Doorman*. Viking, 1959. $6.95. pap. $1.95.
Resourceful mouse creates sculpture from what might have been the instrument of his destruction.

Galdone, Paul. *Puss in Boots*. Seabury, 1976. $6.95.
Clothes and ingenuity makes the cat.

Godden, Rumer. *The Old Woman Who Live in a Vinegar Bottle*. Viking, 1972. $5.95. pap. $1.50.
What's a palace, anyway?

Gramatky, Hardie. *Little Toot on the Thames*. Putnam, 1964. $6.25.
Ocean storm brings out the "hero" in a lazy tugboat.

Grimm, Jacob. *Mother Holly*. Crowell, 1972. $7.95.
Lazy daughter gets her come-uppance - good child her reward.

Haywood, Carolyn. *Little Eddie*. Morrow, 1947. $7.50.
Junk may be valuable to a collector.

Horwitz, Elinor Lander. *When the Sky is Like Lace*. Lippincott, 1975. $6.95.
Strange things happen on a bimulous night when the sky is like lace.

Isadora, Rachel. *Max*. Macmillan, 1976. $5.95.
Max and his sister mix baseball and ballet.

Kahl, Virginia. *Duchess Bakes a Cake*. Scribner, 1955. $6.95. pap. $.95.
No cake mix ever rose like this one.

Kantrowitz, Mildred. *Maxie*. Parents, 1970. $6.95.
Lonely Mixie stays in bed all day until she finds out how many people are dependent upon her.

Keeping, Charles. *Railway Passage*. Oxford, 1974. $6.50.
What to do when you win a football pool.

Lifton, Betty Jean. *Good Night, Orange Monster*. Atheneum, 1972. $6.95.
Monsters are frightened, too.

McNaughton, Colin. *The Rat Race:* The Amazing Adventures of Anton B. Stanton. Benn, 1978. $5.75.
Hole in the wall leads to rat kingdom.

Milhous, Katherine. *The Egg Tree*. Scribner, 1950. $6.95.
Grandmom helps Karl and Katie make an Easter egg tree.

Mosel, Arlene. *Tikki Tikki Tembo*. Holt, 1968. $6.95.
Little Chinese boy, because of his long name, almost drowns in a well.

Ness. Evaline. *Sam, Bangs and Moonshine*. Holt, 1966. $6.95. pap. $1.45.
Fisherman's daughter with an untamed imagination discovers the difference between moonshine and reality.

Peet, Bill. *The Whingdingdilly*. Houghton, 1970. $5.95.
Witch turns Scamp the dog into a whole game farm.

Platt, Kin. *Bix Max*. Harper, 1965. $5.75.
World's greatest detective finds prize elephant for the King of Pooka Pooka.

Potter, Beatrix. *The Tale of Peter Rabbit*. Warne, 1902. $2.95. pap. $1.50.
Mr. MacGregor's cabbage patch is almost the undoing of a disobedient rabbit.

Richards, Jack. *Johann's Gift to Christmas*. Douglas, J.J., 1972. $5.95.
Mouse-inspired "Silent Night".

Roberts, Doreen. *The Other Side of Day*. Oxford, 1975. $9.75.
Child's view of the dark.

Schlein, Miriam. *The Girl Who Would Rather Climb Trees*. Harbrace, 1975. $5.95.
Tomboy received the doll "William" really wanted happiness or, climbing three trees in a row.

Seuss, Dr. *The 500 Hats of Bartholomew Cubbins*. Hale, 1938. $5.25.
Challenge; doff your hat or plunge from a parapet.

Skorpen, Liesel M. *Bird*. Harper, 1976. $5.95.
Touching relationship between boy and bird.

Steel, Flor Annie. *Tattercoats; An Old English Tale*. Bradbury, 1977. $8.95.
Gooseherd aids rejected princess to win the prince.

Steig, William. *Amos and Boris*. Farrar, 1971. $6.95. pap. $1.95.
Mouse overboard! A whale of a rescue.

Thurber, James. *Many Moons*. Harcourt, 1943. $5.95. pap. $2.25.
Modern fantasy of a petulant princess who desires the moon to make her well.

Toye, William. *How Summer Came to Canada*. Oxford, 1969. $7.00.
Retelling of the Micmac legend.

Turkle, Brinton. *Thy Friend, Obadiah*. Viking, 1969. $6.95. pap. $1.25.
Little Quaker boy finally befriends a distressed seagull.

Turska, Krystyna. *The Magician of Cracow*. Hamilton H., 1975. $7.50.
Greedy magician outwits the devil.

Turska, Krystyna. *The Woodcutter's Duck*. Hamilton H., 1972. $5.95.
From Poland: Bartek saves his pet through a gift of magic from the King of the Frogs.

Ward, Lynd. *The Biggest Bear*. Houghton, 1952. $6.95. pap. $1.25.
A loveable, mischievous cub creates chaos as he grows and grows.

Yashima, Taro. *Crow Boy*. Viking, 1955. $6.95.
Silent child gains respect of his schoolmates through his knowledge of nature.

Yolen, Jane. *Bird of Time*. Crowell, 1971. $5.50.
Beautifully illustrated Flander's fairytale.

Zemach, Margo. *It Could Always Be Worse*. Farrar, 1977. $7.95.
Bedlam in a one-room shack.

Zolotow, Charlotte. *William's Doll*. Harper, 1972. $5.95.
Boy succeeds in getting what he needs.

READ ALOUD TO GRADE THREE

Alexander, Lloyd. *The Truthful Harp*. Holt, 1971. $3.95.
King Fflewddur and his lie-detector harp.

Ardizzone, Edward. *Little Tim and the Brave Sea Captain*. Oxford, 1955. $8.95.
Tim runs away to sea, is shipwrecked, and becomes a hero.

Babbitt, Natalie *Knee-Knock Rose*. Farrar, 1970. $6.95. pap. $1.25.
Malevolent creature whose voice is the hot spring.

Bailey, Carolyn. *Miss Hickory*. Viking, 1946. $5.95. pap. $1.50.
When winter comes, a doll loses her hickory-nut head.

Biegel, Paul. *The King of the Copper Mountains*. Dent, 1968. $6.50. pap. $1.50.
Doctor and a group of animals rejuvenate a kingdom.

Blades, Ann. *Mary of Mile 18*. Tundra, 1971. pap. $2.95.
Wolf-pup earns his place in northern hearts.

Bodecker, N.M. *The Mushroom Center Disaster*. Atheneum, 1974. $5.95.
Insects reclaim their mushroom village from picnic pollution.

Bond, Michael. *A Bear Called Paddington*. Collins, 1958. $5.95. pap. $1.25.
Small Peruvian bear in big English city and the family that adopts him.

Buff, Mary and Conrad. *The Apple and the Arrow*. Houghton, 1951. $6.95. pap. $1.25.
Traditional Swiss tale of William Tell.

Bulla, Clyde. *Moonsinger*. Crowell, 1969. $4.50.
Mystical story about an orphan boy who can sing only in the moonlight.

Campbell, Maria. *Little Badger and the Fire Spirit*. McClelland, 1977. $7.95.
Masterfully illustrated Indian legend of how humans came to have fire.

Carlson, Natalie. *Letter on the Tree*. Harper, 1964. $6.95.
French Canadian children befriend an unfortunate man.

Charlip, Remy. *Harlequin and the Gift of Many Colors*. Parents, 1973. $5.95.
Happiness comes when friends contribute scraps to make a patchwork costume.

Chaucer, Geoffrey. *Chanticleer and the Fox*. Crowell, 1958. $5.95.
Moral tale of how the shrewd fox outwits the vain rooster.

Cleary, Beverly. *Ramona and Her Father*. Morrow, 1977. $7.50.
What do you do when you're in grade two and your father loses his job?

deJong, Meindert. *The Wheel on the School*. Harper, 1954. $6.95. pap. $1.95.
Dutch school children involve the whole town in an effort to attract the storks.

Durham, Mae. *Tobei:* A Japanese Folktale. Bradbury, 1974. $7.25.
Root hole rescue results in unusual ending.

Estes, Eleanor. *The Hundred Dresses*. Harcourt, n.d. $7.95. pap. $1.50.
Children's cruelty to classmate who is different.

Fisher, Aileen. *The Best Little House*. Crowell, 1966. $6.95.
Nature knows how to make houses too.

French, Fiona. *The Blue Bird*. Oxford, 1972. $6.95.
An enchanting picture book set in 17th-century China.

Glasgow, Aline. *Honschi*. Parents, 1972. $5.95.
Chickadee's quest for survival beautifully set against Japanese landscape.

Godden, Rumer. *The Mousewife*. Macmillan, 1951. $5.95. pap. $1.25.
Mouse, whose mind soars above her everyday life, finds happiness when she frees a dove.

Grahame, Kenneth. *The Reluctant Dragon*. Holiday, 1953. $3.95.
A little boy befriends and saves a gentle poetry-loving dragon from St. George.

Gwynne, Fred. *The King Who Rained*. Dutton, 1970. $4.95. pap. $1.95.
Picture plays on words.

Haley, Gail E. *The Post Office Cat*. Bodley Head, 1976. $7.95.
Victorian stray cat gets on the government payroll.

Hauff, Wilhelm. *The Adventures of Little Mouk*. Hamilton, H., 1974. $6.95.
Magic shoes and walking stick in a dazzling Turkish setting.

Heide, Florence. *The Shrinking of Treehorn*. Holiday, 1971. $4.95.
Growing down raises big problems.

Houston, James. *Tikta'liktak:* An Eskimo Legend. Longman, 1965. $7.25.
An Eskimo legend.

Johnson, D. William, *The Willow Flute; A North Country Tale*. Little, 1975. $5.95.
Beauty overcomes sadness and isolation.

Key, Alexander. *Rivets and Sprockets*. Westminster, 1964. $4.25.
Robot brothers launch a purple flying saucer for an action-packed space trip to Mars.

Lawson, Robert. *Rabbit Hill*. Viking, 1944. $7.50. pap. $1.55.
New family in the house on the hill live by the philosophy, "There is enough for all."

Lenski, Lois. *Prairie School*. Lippincott, 1951. $7.95. pap. $1.25.
Teacher and pupils are snowbound in a great Dakota blizzard.

Lindgren, Astrid. *Pippi Longstocking*. Oxford, 1954. $6.95. pap. $1.25.
Wild escapades of nine-year old who lives alone with her horse and resists all efforts to reform her.

Melzack, Ronald. *The Day Tuk Became a Hunter* and Other Eskimo Stories. Dodd, 1968. $3.95.
Collection of Inuit legends and folk tales.

Moeri, Louise. *Star Mother's Youngest Child*. Houghton, 1975. $3.95.
Ugly star child teams with an old grump to celebrate Christmas.

Newfeld, Frank. *Simon and the Golden Sword*. Oxford, 1976. $4.95.
A Canadian *Sword in the Stone*.

Parnell, Peter. *The Great Fish*. Doubleday, 1973. $4.95.
Modern fable, highlights the value of our heritage.

Parrish, Peggy. *Amelia Bedelia*. Harper, 1963. $4.43. pap. $1.25.
Maid causes hilarity by taking all instruction literally.

Seredy, Kate. *A Tree for Peter*. Viking, 1941. $4.95.
Boy's tree helps to revitalize a discouraged town.

Shaw, Richard. *The Mouse Book*. Warne. $5.95.
Potpourri of proverbs, poems, folk tales, fables.

Sleator, William. *The Angry Moon*. Atlantic Monthly, 1970. $6.95.
Two Indian children elude the moon with the help of the spirit grandmother.

Slobodkin, Louis. *Spaceship Under the Apple Tree*. Macmillan, 1952. $5.95. pap. $1.25.
Eddie discovers a spaceship and meets a man from Planet Martinae.

Towle, Faith M. *The Magic Cooking Pot;* a Folktale of India. Houghton, 1974. $7.95.
Innkeeper versus poor man. Prize: one clay receptacle.

Wahl, Jan. *Furious Flycycle*. Dell, 1970. pap. $.95.
Inventive Melvin Spritznagle converts his bicycle into a flying machine.

Wilder, Laura. *Little House in the Big Woods*. rev. ed. Harper, 1953. $6.95. pap. $1.75.
First in a series of American pioneer adventures of the Ingalls family.

Williams, Jay. *Everyone Knows What a Dragon Looks Like*. Four Winds, 1976. $7.95.
Appearances can be deceiving.

Williams, Jay. *The Practical Princess*. Parents, 1969. $5.95.
A liberated princess saves herself and a prince from an evil imposter.

Yolen, Jane. *An Invitation to the Butterfly Ball*. Parents, 1976. $7.95.
One little mouse in great distress.

Yolen, Jane. *The Witch Who Wasn't*. Macmillan, 1964. $5.95. pap. $1.75.
. . . and why.

Zemach, Harve & Margot. *Duffy and the Devil*. Farrar, 1973. $6.95.
Rumplestiltskin with a humorous 19th-century flavor.

Zemach, Harve and Margot. *Salt*. Farrar, 1976. $6.95.
Russian tale of Ivan the Fool.

READ ALOUD TO PRIMARY — ALL

Aardemma, Berna. *Why Mosquitos Buzz in People's Ears*. Dial, 1975. $6.95.
African folk tale.

Aiken, Conrad. *Cats and Bats and Things with Wings.* Atheneum, 1965. $6.95.
Sixteen animals imaginatively presented in drawing and verse.

Alderson, Sue. *Bonnie McSmithers (You're Driving Me Dithers)* Tree Frog, 1975. $2.95. pap. (C)
Parent training.

Anglund, Joan Walsh. *What Color is Love.* Harbrace, 1966. $2.95.
Pink?

Bishop, Claire H. *The Five Chinese Brothers.* Coward, 1938. $4.95.
Unique magical abilities triumph.

Briggs, Raymond *Jim and the Beanstalk.* Coward, 1970. $5.29.
A twist to *Jack and the Beanstalk.*

Burningham, John. *Seasons.* Cape, 1969. $8.95.
English countryside unfolds its splendor.

Delton, J. *Two Good Friends.* Crown, 1974. $5.50.
The odd couple

Epstein, Anne M. *Stone Man, Stone House.* Doubleday. (op)
Spend a summer's day building a home for a little stone (man).

Ets. Marie Hall. *Gilberto and the Wind.* Viking, 1963. $5.95. pap. (Penguin) $.95.
Wind — mostly fun but a wee bit frightening.

Field, Eugene. *Wynken, Blynken and Nod.* Warne. 1973. $5.95.
The stuff that dreams are made of.

Fisher, Aileen, illustrator. *The Cricket in a Thicket.* Scribner, 1963. $5.95. pap. $.95.
Six legs and eight, four legs and two; in poetry and charcoal drawings.

Grimm, Jacob. *The Shoemaker and the Elves.* Gakken, 1972. $3.25.
Old favorite.

Hutchins, Pat. *Rosie's Walk.* Macmillan, 1968. $4.95. pap. $1.25.
Rosie, the Hen, leads Fox into one bit of trouble after another.

Keats, Ezra Jack. *Dreams.* Macmillan, 1974. $5.95.
One in every window.

Kuskin, Karla. *Sand and Snow.* Harper, 1965. $5.95.
Poetry in season.

Lear, Edward. *The Owl and the Pussycat.* Collins, 1969. $6.95.
. . . went to sea . . .

Lurie, Morris. *The 27th Annual African Hippopotamus Race.* Simon and Schuster, 1969. $3.79.
Eighty-four hippos in one splash.

Miles, Miska. *Apricot ABC.* Little, 1971, $6.95.
Ecological adventure through the alphabet.

Ransome, A. *The Fool of the World and the Flying Ship.* Farrar, 1968. $6.95.
Seven supernaturally talented companions help a peasant win the hand of the Czar's daughter.

Samson, Anne. *Lines, Spines, Porcupines.* Doubleday, 1969. (op)
Prickly poetry.

Scott, N.H. *Sam.* McGraw, 1967. $5.72.
When no one has time it can make a kid cry.

Shulevitz, Uri. *One Monday Morning.* Scribner, 1967. $6.95. pap. $.95.
. . . the King came to visit, but I wasn't home . . .

Stern, Simon. *The Hobyahs.* Prentice, 1977. $6.95.
In celebration of scary things.

Tashjian, Virginia. *Juba This and Juba That.* Little, 1969. $6.95.
Collection for storytelling.

Tresselt, Alvin. *Hide and Seek Fog.* Lothrop, 1965. $5.95.
A really foggy experience.

Viorst, Judith. *Alexander and the Terrible, Horrible, No Good, Very Bad Day.* Atheneum, 1976. $1.95.
Some days it's not worth getting up.

Waber, Bernard. *You Look Ridiculous Said the Rhinoceros to the Hippopotamus.* Houghton, 1966. $6.95.
Being honest.

Watts, B. *Varenka.* Oxford, 1971. $4.50.
Russian tale.

Zemach, Harve. *The Judge.* Farrar, 1969. $6.95.
Magistrate receives the justice he is wont to impose on others. "Something scary and hairy is coming closer day by day."

Zolotow, Charlotte. *My Grandson, Lew.* Harper, 1974. $4.95.
Memories of a grandfather.

READ ALOUD TO GRADE FOUR

Alexander, Lloyd. *Time Cat.* Avon, 1975. pap. $1.25.
Jason shares the exploits of his cat's nine lives.

Boston, Lucy. *Children of Green Knowe.* Faber, 1954. $5.95. pap. $1.50.
A small boy finds that ghosts are good companions.

Bradbury, Bianca *Two on an Island.* Houghton, 1965. $6.95.
Children stranded when their boat floats away.

Buchan, Bryan. *Copper Sunrise.* Scholastic, 1972. $1.25. pap. $.95.
Maritime pioneer boy befriends Indians with tragic results.

Buchwald, Emilie. *"Gildaen": The Heroic Adventures of a Most Unusual Rabbit*. Harbrace, 1973. $6.50.
Medieval rabbit magic.

Buck, Pearl. *The Big Wave*. Day, 1973. $7.50. pap. $1.25.
Friendship and compassion help a young Japanese orphan boy to begin life anew.

Buck, Pearl. *Matthew, Mark, Luke & John*. Day, 1967. $5.95.
Korean orphans discover Christmas.

Cleaver, Elizabeth. *the Miraculous Kind*. Holt, 1973. $8.95.
Beautifully illustrated Hungarian legend of two brothers who set out on a hunt to a new land and a new way of life.

Corbett, Scott. *Red Room Riddle*. Little, 1972. $5.95.
Do ghosts become real on Halloween?

DuBois, Wm. *The Twenty-One Balloons*. Viking, 1947. $7.95. pap. $1.25.
Adventures of a retired schoolteacher on Krakatoa before the eruption.

Engel, Marian. *My Name Is Not Odessa Yarker*. Kids Can., 1977. $6.95.
Young girl fights for her rights and her name in a hilariously exaggerated conflict with a younger brother.

Enright, Elizabeth. *The Saturdays*. Holt, 1941. $6.95. pap. $1.25.
Four children pool their resources for Saturday outings.

Fitzgerald, John D. *The Great Brain*. Dial, 1967. $6.95. pap. $1.25.
Tom is able to turn any situation to his own advantage.

Harris, Christie. *Mouse Woman and the Vanished Princesses*. McClelland, 1976. $7.95.
Busy-body spirit at work.

Henry, Marguerite. *King of the Wind*. Rand, 1976. $5.95. pap. 2.95.
The infusion of Arabian blood into English racing.

Hill, Kay. *Badger, the Mischief-Maker*. McClelland, 1965 pap.$3.95.
He brought trouble wherever he went, but his charm brought forgiveness even from Glooscap.

Jansson, Tove. *Finn Family Moomintroll*. Benn, 1965. $7.50. pap. $1.50.
Unusual creatures behave like humans in magical setting.

Konigsberg, Elaine. *Jennifer, Hecate, Macbeth, William McKinley and Me, Elizabeth*. Atheneum, 1967. $6.95. pap. $1.95.
Learning to be a witch may have trials and tribulations.

Kredenser, Gail. *The ABC of Bumptious Beasts*. Phillips, 1977. (op)
An alphabeast book.

Kurelek, W. *A Prairie Boy's Winter*. Tundra, 1973. $8.95. pap. $4.95.
Vibrant paintings recall depression boyhood.

Lewis, C.S. *The Lion, The Witch and The Wardrobe*. Collins, 1951. $7.95. pap. $1.50.
Clash of good and evil in mythical Narnia.

Lindgren, Astrid. *Rasmus and the Vagabond*. Archway, n.d. pap. $1.75.
Adventure of orphan boy who runs away to try to find a mother and a father.

Markoosie. *Harpoon of the Hunter*. McGill-Queens, 1970. $5.95. pap. $2.95. (C)
Tragic Eskimo adventure.

Mowat, Farley. *Owls in the Family*. Little, 1961. (C) $6.95. pap. $1.95.
Humorous portrayal of life in Saskatchewan during the depression.

McSwigan, Marie. *Snow Treasure*. Dutton, 1942. $9.95. pap.$.95.
During the German occupation in Norway, children volunteer to smuggle gold out of the country.

O'Neill, M. *Winds*. Doubleday, 1970. (op)
Poetic storms.

Peare, Catherine O. *Helen Keller Story*. Crowell, 1959. $7.95.
Painful steps by which a deaf and blind child becomes aware of her world.

Robinson, Barbara. *The Best Christmas Pageant Ever*. Harper, 1972. $5.95. pap. $1.25.
By the worst kids ever.

Seldon, George. *The Cricket in Times Square*. Farrar, 1960. $6.95. pap. $1.25.
Cricket from Connecticut, spends the summer in a New York subway and befriends a mouse, a cat and a boy.

Silverstein, Shel. *Lefcadio, The Lion Who Shot Back*. Harper, 1963. $6.95.
Life of Riley for a lion.

Small, Ernest and Blair Lent. *Baba Yaga*. Houghton, 1966. $8.95.
Wicked Russian hag.

Steig, William. *Abel's Island*. Farrar, 1976. $6.95. pap. $1.75.
Robinson Crusoe Mouse.

Stolz, Mary. *Bully of Barkham Street*. Harper, 1963 $7.50. pap. $1.75.
Is the bully of the block really as hateful and irresponsible as he seems?

White, E.B. *The Trumpet of the Swan*. Harper. $5.95. pap. $1.95.
Mute bird blows his own horn.

Wojciechowska, Maia. *Hey, What's Wrong With This One*. Harper, 1969. $6.79.
Four boys search for a new wife for their dad.

Zistel, Era. *The Dangerous Year*. Random, 1967. $5.95.
Orphan skunks grow up.

READ ALOUD TO GRADE FIVE

Alexander, Lloyd. *The Book of Three*. Harper, 1964. $6.95.
Tale of enchantment of assistant pig-keeper who wishes to become a hero.

Babbit, Natalie. *Tuck Everlasting*. Farrar, 1975. $6.95. pap. (Bantam) $1.75.
The Fountain of youth: to drink or not to drink.

Berton, Pierre. *Johnny of the Klondike*. (op) (C)
Gold rush days.

Brady, Lillian. *Aise-Ce-Bon, A Raccoon*. Harvey, n.d. $5.95.
A year in the life of a raccoon.

Brewton, Sara. *Laughable Limericks*. Crowell, 1965. $6.95.
Lively and likeable.

Brink, Carol Ryrie. *Caddie Woodlawn*. Macmillan, 1973. $7.95. pap. Collier-Macmillan, $1.75.
Mischievous tomboy growing up in pioneer times.

Burnford, Sheila. *The Incredible Journey*. Little, 1961. $6.95. pap. (PaperJacks) $1.50 (C)

Byars, Betsy. *The 18th Emergency*. Harper, 1977. $6.95.
After-school fight looms heavy in Benjie's life.

Byars, Betsy. *The Midnight Fox*. Viking, 1968. $6.95.
Brief glimpses of a rare black fox make a boy's summer at the farm bearable.

Chase, Richard. *The Jack Tales*. Houghton, 1943. $6.95.
Humorous American versions of traditional simpleton stories.

DeJong, Meindert. *The House of Sixty Fathers*. Harper, 1956. $5.79. pap. (Dell) $1.95.
Young Chinese boy searches for his lost parents during W.W. II.

Fitzhugh, Lousie. *Harriet the Spy*. Harper, 1964. $5.95. pap. (Dell) $1.50.
How could one girl get into so much trouble just by keeping a journal?

George, Jean. *My Side of the Mountain*. Dutton, 1967. $7.95. pap. $1.95.
Boy leaves his family to live alone in the Catskills.

Haig-Brown, Roderick. *The Whale People*. Collins, 1962 (op) (C)
Haida boy becomes a man in the Queen Charlotte Islands.

Harris, Christie. *Once Upon a Totem*. Atheneum, 1973. $6.95. (C)
Collection of West Coast Indian legends.

Harris, Christie. *Raven's Cry*. McClelland, 1966. $4.95. pap. $2.95.
Haida Indians efforts to cope with threatened extinction.

Hill, Kay. *Glooscap and His Magic:* Legends of the Wabanaki Indians. McClelland, 1963. $2.95. (pap.) (C)
Canadian wonder hero.

Hoban, Russell. *The Mouse and His Child*. Harper, 1967. $6.95. pap. (Avon) $1.50.
Fantasy-adventure of wind-up toys and wild animals.

Holling, C. *Paddle-to-the-Sea*. Houghton, n.d. $8.95.
An Indian boy's model canoe sails thousands of miles through the great lakes and St. Lawrence River to the open sea.

Hunter, Mollie. *The Walking Stones*. Harper, 1970. $6.89. pap. $1.25.
Gentle wizard and young boy hinder hydro electric project.

Kendall, Carol. *The Gammage Cup*. Harcourt, 1959. $7.50. pap. $1.95.
Five exiles of the Land Between the Mountains prepare to defend the Minnipins from the odorous Hairless Ones.

Kjelgaard, Jim. *Big Red*. Holiday, 1956. $7.95. pap. (Bantam) $1.95.
Irish setter tracks huge bear.

Konigsberg, E.L. *From the Mixed Up Files of Mrs. Basil E. Frankweiler*. Atheneum, 1967. $7.95. pap. $1.95.
Two runaway youngsters hide out in the Metropolitan Museum of Art.

Mackenzie, Jean. *River of Stars*. McClelland, 1971. $6.95. (C)
West Coast Indian boy takes his injured father's place on his fishing boat.

Martel, Suzanne. *The City Underground*. Viking, 1964. (op) (C)
3000 A.D.: Boys from civilization under Montreal find humans living in city ruins in atmosphere previously considered polluted.

Milne, A.A. *Winnie the Pooh*. Methuen, 1926. $6.50. pap. (Dell) $2.25.
Christopher Robin and his stuffed animal friends in adventurous exploits.

Mowat, Farley. *Lost in the Barrens*. McClelland, 1956. $5.95. pap. $2.95. (C)
A white boy and an Indian boy face the North alone and survive.

Neville, Emily C. *It's Like this Cat*. Harper, 1963. $5.95. pap. $1.50.
Dave Mitchell's endeavors in growing up.

North, Sterling. *Rascal*. Avon, 1969. $1.25.
Raising a raccoon.

O'Brien, Robert C. *Mrs. Frisby and the Rats of NIMH*. Atheneum, 1971. $7.95. pap. $1.95.
Super intelligent rats escape lab and establish their own society.

Ormondroyd, Edward. *Time at the Top*. Parnassus, 1963. $5.95.
An elevator ride to a hundred years ago.

Paterson, Katherine. *Bridge to Terabithia*. Crowell, 1977. $9.95.
Fast running friends make their own secret kingdom in the woods.

Raskin, Ellen. *Tattooed Potato and Other Clues*. Dutton, 1975. $7.50.
Many mysteries face Dickory Dock, teenage sleuth, as she works for a Greenwich village artist.

Robinson, Gail, and Douglas Hill. *Coyote the Trickster; Legends of the North American Indians*. Chatto, 1975. $7.95.
Supernatural hero of the North American Indians.

Seredy, Kate. *The Good Master*. Viking, 1935. $4.00. pap. (Dell) $1.25.
Loving uncle gentles a spoiled girl on Hungarian farm.

Snyder, Zilpha. *The Headless Cupid*. Atheneum, 1971. $7.95. pap. $1.95.
Ghostly visitations.

Southhall, Ivan. *To The Wild Sky*. Angus & Robinson, 1967. $7.20. pap. (Puffin) $1.65.
Six teenagers trapped in a pilotless airplane.

Sperry, Armstrong. *Call It Courage*. Macmillan, 1940. $5.95. pap. $.95.
Boy faces dangers alone and learns the meaning of courage.

Taylor, Theodore. *The Cay*. Doubleday, 1969. $5.95. pap. (Avon) $1.75.
After their ship is torpedoed, a blinded boy and an old black deckhand, struggle to survive on a small Caribbean Island.

Turska, Krystyna. *Pegasus*. Hamilton H., 1970. $4.75.
Flying horse.

Wojciechowska, Maia. *Shadow of a Bull*. Atheneum, 1964. $7.95. pap. $1.95.
Everyone except Manolo knows that he will become the bullfighter his father was.

Wood, Kerry. *The Great Chief: Maskepetoon, Warrior of the Crees*. Macmillan, 1957 (op) (C)
Biography of the famous Cree Indian.

Wood, Kerry. *The Map-Maker: The Story of David Thompson*. Macmillan, 1955. (op) (C)
David Thompson's travels in the West.

Yates, Elizabeth. *Amos Fortune, Free Man*. Dutton, 1967. $7.95. pap. (Dell) $1.25.
Biography of a gentle and kindly man who rose from slavery.

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Armstrong, William. *Sounder*. Harper, 1969. $6.96. pap. $1.50.
Dog and southern black boy fight to survive.

Byars, Betsy. *The Pinballs*. Harper, 1977. $6.95.
Foster children who have been knocked around from place to place learn that life is more than a pinball game.

Catherall, Arthur. *Strange Intruder*. Lothrop, 1965. $6.95. pap. (Archway) $.95.
One boy's horrifying ordeal when a creature grips his remote island in a reign of terror.

Church, Alfred J. ed. *The Iliad and the Odyssey of Homer*. Macmillan, 1967. $5.95.
Retelling of the classic Greek tale.

Clark, Joan. *The Hand of Robin Squires*. Clarke, Irwin, 1977. $6.95. (C)
In a search for buried treasure on Oak Island off Nova Scotia, fourteen-year old finds the price of freedom high.

Cunningham, Julia. *The Treasure is the Rose*. Pantheon, 1973. $6.95.
Knight message.

Dunning, Stephen. *Reflections on a Gift of Watermelon Pickle and Other Modern Verse*. Lothrop, 1967. $7.95.
Poems to chew on.

Engdahl, Sylvia Louise. *Enchantress From the Stars*. Atheneum, 1970. $7.95. pap. $1.25.
Superior beings monitor other planets.

Fisk, Nicholas. *Space Hostages*. Macmillan, 1969. $4.95.
Stranded in orbit.

Garfield, Leon. *Black, Jack*. Longman, 1968. $5.95. pap. (Penguin) $1.50.
Hanged English giant returns to life.

Garfield, Leon. *Smith*. Longman, 1967. $5.95. pap. (Puffin) $1.50.
London street urchin involved in deep intrigue.

Garner, Alan. *The Stone Book*. Collins, 1976. $7.50.
How to read a rock.

George, Jean C. *Julie of the Wolves*. Harper, 1972. $6.95. pap. $1.50 (C)
A runaway Eskimo girl lives with a pack of wolves and learns about humanity.

Harris, Rosemary. *Moon in the Cloud*. Faber, 1968. $6.95. pap. $1.75.
A quest for Noah's beasts leads Reuben into Egypt and a sandstorm of intrigue.

Harnett, Cynthia. *The Wool-pack*. Methuen, 1951. $7.50. pap. (Puffin) $1.50.
Nicholas finally proves his father's honesty despite efforts of some unscrupulous wool dealers in fifteenth-century England.

Houston, James. *Songs of the Dream People*. Chants and Images from the Indians and Eskimos of North America. Longman, 1972. $6.95.
Poetry of the Eskimos and Indians of North America.

Hunter, Mollie. *A Stranger Came Ashore*. Hamilton, H. 1975. $6.95. pap. (Harper) $1.50.
Scottish folklore materializes one dark, stormy night.

Juster, Nortan. *The Phantom Tollbooth*. Random, 1961. $6.95. pap. $1.75.
Enter into a punfilled adventure.

L'Engle, Madeleine. *A Wrinkle in Time*. Farrar, 1962. $6.95. pap. (Dell) $1.25.
Two children and a friend tesser into space and time to find their scientist father who has been missing mysteriously for four years.

Merrill, Jean. *The Pushcart War*. Addison, 1964. $6.50. pap. (Tempo) $1.25.
Peddlars vs truckers in New York City.

Nichols, Ruth. *Marrow of the World*. Macmillan, 1972. pap. $4.50. (C)
Philip enters his lonely cousin's occult world.

Nichols, Ruth. *A Walk Out of the World*. Longman, 1969. $7.95. (C)
Alien world peopled with creatures of myth and fairy tale where children pit themselves against the forces of evil.

O'Dell, Scott. *The King's Fifth*. Houghton, 1966. $6.95. pap. (Dell) $1.50.
Young Spanish mapmaker travels with Coronado and his Conquistadores to find the fabled cities of Cibola.

Pearce, Phillipa. *Tom's Midnight Garden*. Oxford, 1958. $7.95. pap. $1.95.
Each night, Tom participates in the lives of the former inhabitants of his aunt's house.

Platt, Kin. *Hey, Dummy*. Chilton, 1971. $4.95. pap. (Dell) $1.25.
Neil Comstock enters the life of a brain-damaged boy who has no friends.

Speare, Elizabeth. *The Witch of Blackbird Pond*. Houghton, 1958. $6.95.
Girl in Colonial America is subjected to a witch hunt and trial.

Sutcliff, Rosemary. *The Witch's Brat*. Oxford, 1970. $7.95.
In a medieval setting, illiterate crippled boy becomes gentle, knowledgeable friar.

Tolkein, J.R.R. *The Hobbit*. Allen & Unwin, 1966. $10.95 pap. $2.95.
Bilbo Baggins and his dwarf companions cannot rest until the dragon, Smaug, is caught.

Truss, Jan. *A Very Small Rebellion*. LeBel, 1977, $6.95. (C)
Dual approach: an essay on Louis Riel, and Metis children in their own protest.

Uttley, Alison. *A Traveler in Time*. Faber, 1939. $7.50.
A young girl's power to pass through the corridors of time endangers her own life as she becomes involved in the tragedy of Mary, Queen of Scots.

White, Terence, H. *The Sword in the Stone*. Collins, n.d. $6.95. pap. (Armada) $.1.25.
Humorous story of Wart, who is one day destined to become Kind Arthur.

Wrightson, Patricia. *The Nargun and the Stars*. Atheneum, 1974. $6.95.
Primeval creature of stone becomes a menace to a family in Australia.

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Adams, Richard. *Watership Down*. Kestrel, 1972. $9.95. pap. (Penguin) $1.95.
"Harey" introduction to the inner world of rabbits.

Aiken, Joan. *The Wolves of Willoughby Chase*. Cape, 1962, $5.95. pap. (Penguin) $1.75.
Weird British fantasy.

Bawden, Nina. *Carrie's War*. Lippincott, 1973. $7.50. pap. (Puffin) $1.75.
Reflective story told by mother of her own life as a child on a farm in Wales during the war.

Bond, Nancy. *A String in the Harp*. Atheneum, 1976. $9.95.
Ancient harp key carries boy back in time to the life of a legendary Welsh bard.

Borland, Hal. *When the Legends Die*. Lippincott, 1963. $7.95. pap. (Bantam) $1.50.
Hardened Ute Indian who grows up tough returns to his birthplace.

Burton, Hester. *Time of Trial*. Collins-World, 1964. $6.95. pap. (Dell) $1.50.
In 1801 in London you could be jailed for writing what you think.

Christopher, John. *The White Mountains*. Macmillan, 1967. $6.95.
pap. (Collier-Macmillan) $1.25.
Rebellion and escape in a tripod-controlled world.

Clarke, Pauline, ed. *The Two Faces of Silenus*. Faber, 1972. $6.95.
Stone fountain statue of Roman god comes alive.

Cooper, Susan. *Over Sea, Under Stone*. Harcourt, 1966. $7.25. pap. (Puffin) $1.75.
Three English children strive to prevent the dark forces of evil from rising.

Craig, John. *No Word for Goodbye*. Peter Martin, 1969. pap. $3.95. (C)
Fifteen-year-old white boy helps fight for the Ojibway way of life.

Dickinson, Peter. *The Devil's Children*. Gollancz, 1970. $6.50. pap. (Puffin) $1.50.
Medieval future world.

Fox, Paula, *The Slave Dancer*. Bradbury, 1973. $7.95. pap. (Dell) $1.75.
Kidnapped thirteen-year-old is forced to play his fife on slave ship.

Garner, Alan. *The Owl Service*. Collins, 1967. $8.50. pap. (Armada) $1.50.
Strange happenings when owls, painted on dinner plates, vanish.

Gedge, Pauline. *Child of the Morning*. Macmillan, 1977. $10.95. pap. (Bantam) $2.50. (C)
The lady is a Pharaoh!

Grund, Josef. *Never to be Free*. Little, 1970 (op)
Reality of a youth in the German army.

Haugaard, Eric C. *Hakon of Rogen's Saga*. Houghton, 1963. $7.95. pap. $1.95.
Heroic Viking epic of enslavement, escape and revenge.

Hautzig, Esther. *The Endless Steppe*. Crowell, 1968. $7.95. pap. (Scholastic) $1.25.
Childhood survival in Siberia during World War II.

Hunt, Irene. *Across Five Aprils*. Follett, 1964. $5.95. pap. (Tempo) $1.25.
War seems wonderful and exciting to a nine-year-old until . . .

Hunt, Irene. *Up a Road Slowly*. Follett, 1966. $5.95. pap. (Tempo) $1.25.
Growing up without a mother.

Hunter, Mollie. *The Stronghold*. Hamilton, H., 1974. $7.95 pap. (Avon) $1.75.
Scottish cripple designs stone towers to repel Roman invaders.

Kelly, Eric, P. *The Trumpeter of Krakow*. New ed. Macmillan, 1966. $7.95.
pap. (Collier-Macmillan) $1.50.
Polish musicians traditionally warn of danger.

Kerr, M.E. *Dinkey Hocker Shoots Smack*. Harper, 1972. $5.95. pap. (Dell) $1.50.
Can you eat your problems away?

Key, Alexander. *Escape to Witch Mountain*. Westminster, 1968. $7.50. pap. (Archway) $1.25.
Abandoned space children must find their way back to their own people.

Krumgold, Jospeh. *Onion John*. Crowell, 1959. $7.95. pap. (Apollo) $1.95.
Boys make friends with a hermit.

LeGuin, Ursula K. *The Wizard of Earthsea*. Gollancz, 1971. $7.95. pap. (Puffin) $1.50.
Overzealous apprentice unleashes an evil force which only he can overcome.

Peyton, K.M. *Flambards*. Oxford, 1967. $7.50. pap. $1.95.
Wealthy British orphan goes to live with horse-crazy relatives.

Picard, Barbara. *One is One*. Oxford, 1965. $8.95. pap. $1.95.
Fourteen-year-old's struggle against cowardice in Medieval England.

Reiss, Johanna. *The Upstairs Room*. Crowell, 1972. $6.95. pap. (Bantam) $1.25.
Dutch hideaway for Jewish children during World War II.

Seraillier, Ian. *The Silver Sword*. Phillips, 1959. $7.95.
Polish children survive without adults during World War II.

Steele, Mary Q. *Journey Outside*. Viking, 1969. $7.95.
A subterranean raft dweller escapes in quest of a better life.

Trevino, Elizabeth B. *I, Juan de Pareja*. Farrar, 1965. $6.95.
Black slave of Valazquez dreams of becoming a painter.

Ullman, James R. *Banner in the Sky*. Lippincott, 1954. $8.95. pap. (Archway) $1.25.
Boy's conquest of rugged Swiss mountain.

Willard, Barbara. *A Sprig of Broom*. Longman, 1971. $6.95. pap. (Puffin) $1.50.
Intrigue in Tudor England.

York, Carol B. *Takers and Returners*. Heinemann, 1973. $5.95. pap. (Tempo) $1.25.
By any other name it's thievery, and the consequences can be grim.

Yep, Laurence. *Dragonwings*. Harper, 1975. $7.95. pap. $1.95.
After the San Francisco earthquake, a Chinese boy helps his father build one of the first airplanes.

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